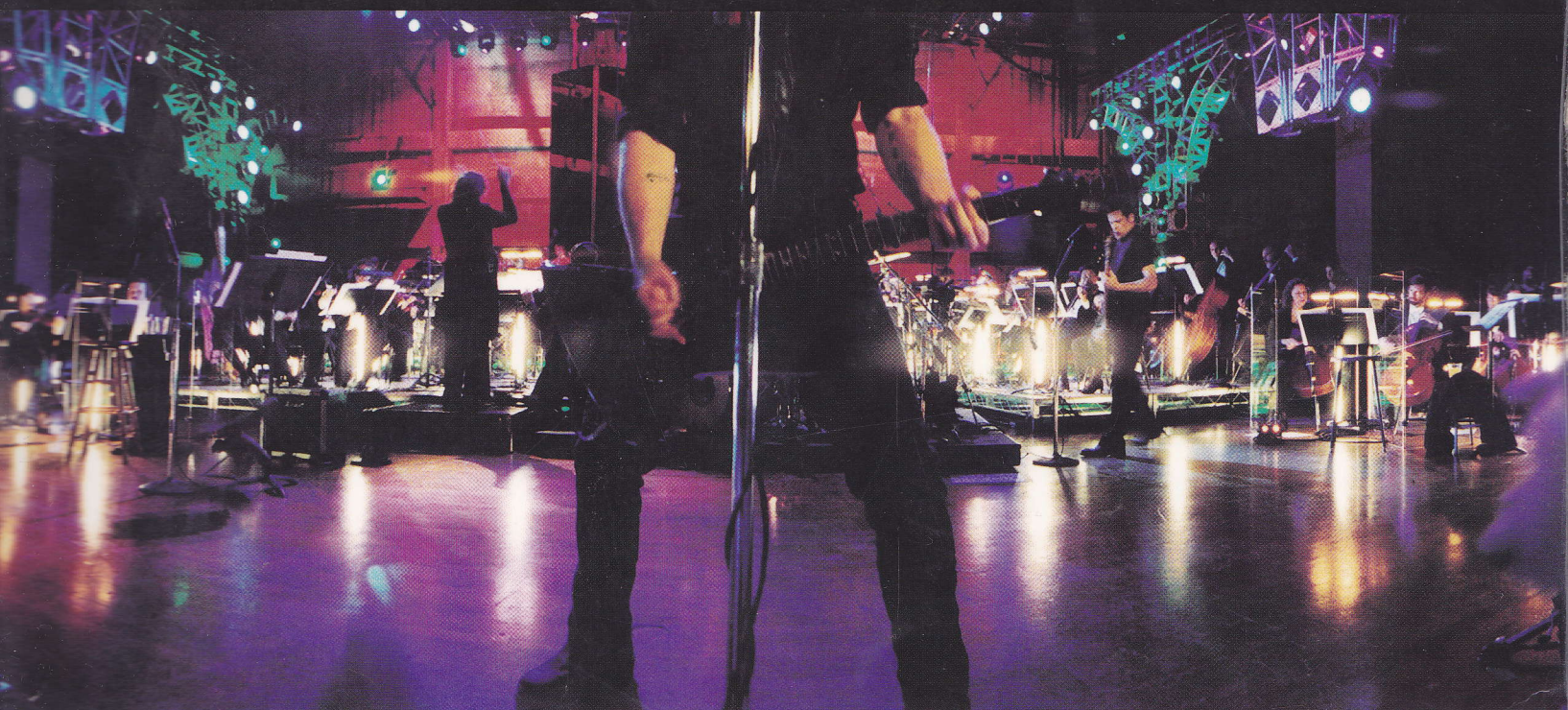


LAY IT  
KE IT IS  
UITAR  
TH TABLATURE  
TE-FOR-NOTE  
UNSCRIPTIONS

GUITAR • VOCAL

# METALLICA *S&M* HIGHLIGHTS

Includes Orchestral Melodies



Song Selection by Metallica

**Guitar**one  
Approved

HARRY LANE  
C. COMPANY



# METALLICA S & M

## HIGHLIGHTS

- 9 THE CALL OF KTULU
- 28 MASTER OF PUPPETS
- 53 NO LEAF CLOVER
- 65 HERO OF THE DAY
- 77 BLEEDING ME
- 95 NOTHING ELSE MATTERS
- 109 UNTIL IT SLEEPS
- 121 - HUMAN
- 129 OUTLAW TORN
- 148 ONE
- 176 ENTER SANDMAN
- 195 *Tablature Explanation/Notation Legend*

Left to right: James Hetfield, Kirk Hammett, Lars Ulrich, Jason Newsted

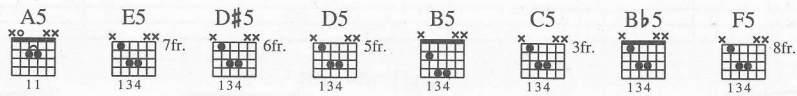
Photography by James R. Minchin III





# THE CALL OF KTULU

Words and Music by  
James Hetfield, Lars Ulrich,  
Clifford Burton and David Mustaine



Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderately  $\text{♩} = 128$

Dm

\*Gtr. II

B $\flat$ /D

C/D

\*Orchestra arr. for gtr.

w/Rhy. Fig. 1 (1st 7 bars only)

Dm

\*Orchestra arr. for gtr.



Bb/D C/D Dm

Gtr. II (Gtr. II out) Amadd2 Amadd2/D#

Gtr. III

Gtr. I Rhy. Fig. 2 (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (3 times) Amadd2 Amadd2/D# Amadd2 Amadd2/D# Amadd2 Amadd2/D# (Gtr. III out)



Dm Gtr. II      Dm(#5)      Dm6      Dm7      w/Rhy. Fig. 3 (3 times)  
 Dm      Dm(#5)      Dm6      Dm7      Dm      Dm(#5)

The musical notation for guitar II shows a melodic line with the following notes and frets:
 

- Measure 1: Dm (D4, F4, A3), Gtr. II (D4, F4, A3)
- Measure 2: Dm(#5) (D4, F#4, A3)
- Measure 3: Dm6 (D4, F4, A3, C4)
- Measure 4: Dm7 (D4, F4, A3, B3)
- Measure 5: w/Rhy. Fig. 3 (3 times) (D4, F4, A3)
- Measure 6: Dm (#5) (D4, F#4, A3)
- Measure 7: Dm6 (D4, F4, A3, C4)
- Measure 8: Dm7 (D4, F4, A3, B3)
- Measure 9: Dm (D4, F4, A3)
- Measure 10: Dm(#5) (D4, F#4, A3)

 The fretboard diagram below shows the frets for each measure:
 

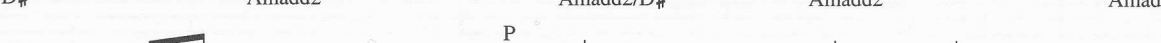
- Measure 1: 5, 5, 6
- Measure 2: 5, 7
- Measure 3: 5, 5, 6
- Measure 4: 5, 7
- Measure 5: 5, 6

Rhy. Fig. 3 (Gtr. I) (end Rhy. Fig. 3)

Dm6 Dm7 Dm Dm(#5) Dm6 Dm7 w/Rhy. Fig. 2 (4 times) Amadd2 Riff A Amadd2/D# (end Riff A) w/Riff A (3 times) Amadd2

The musical notation consists of two staves. The top staff is in treble clef and contains several measures. Above the staff are chord labels: Dm6, Dm7, Dm, Dm(#5), Dm6, Dm7, followed by a section labeled 'w/Rhy. Fig. 2 (4 times)' which includes 'Amadd2' and 'Riff A'. This is followed by 'Amadd2/D#' with '(end Riff A)' below it, and finally 'w/Riff A (3 times)' above and 'Amadd2' below. The bottom staff shows fret numbers: '5' and '7' under the first measure, '5' under the second, and '0', '7', '6' under subsequent measures.

Amadd2/D#                      Amadd2                      Amadd2/D#                      Amadd2                      Amadd2/D# (Gtr. III out)



The musical notation is on a single staff. It begins with a whole rest, followed by an eighth rest, then an eighth note G4, a quarter note A4, and a dotted quarter note B4. A slur covers the next two notes: a quarter note C5 and a quarter note B4. This is followed by a quarter note A4, a dotted quarter note G4, a quarter note F#4, and a dotted quarter note E4. The staff ends with a double bar line and a sharp sign (#).

1                      1 0                      2                      2                      2                      1

2                      3                      2                      2                      2                      1

w/Rhy. Fig. 3 (4 times)  
Dm Dm(#5) Dm6 Dm7 w/Riff B (3 times)  
Dm Dm(#5) Dm6 Dm7 H H Dm Dm(#5)  
Gtr. II

\*Vol. swell  
\*\*Clean elec.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a piano (p) part and a guitar (g) part. The piano part is written on a single staff with a treble clef, featuring a melodic line with various chords indicated above it: Dm6, Dm7, Dm, Dm(#5), Dm6, and Dm7. The guitar part is shown with a standard six-string staff and a corresponding tablature below it. The tablature includes fret numbers (e.g., 9, 13, 12) and a sequence of notes (P, H, P, H, P, H, P, H, P, H, P, H, P, H, P) indicating the fretting and picking pattern. The score is divided into two systems, each containing a piano and guitar staff.



# Half time feel

A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5 A5 E5

Gtr. II

*f*

14 13 12 14 13 12 12 13

Rhy. Fig. 4A (Gtr. I) (end Rhy. Fig. 4A)

*f* w/dist. P.M.-----4

0 7 5 0 0 5 7 6 7 5 0 0 5 7

Rhy. Fig. 4 (Gtr. IV) (end Rhy. Fig. 4)

*f* w/dist. P.M.-----4

P.M.-----4

sl.

0 0 0 5 7 5 7 9 8 6 6 6 6 7 9 11 7 9

sl.

D#5 E5 F#5 A5 E5 D#5 E5 F#5 Dm Dm(#5) Dm6 Dm7

12 14 12 13 12 14 14 14 14 5 6 5 7

Rhy. Fig. 5A (Gtr. I) (end Rhy. Fig. 5A)

P.M.-----4

0 2 3 1 0 3 3 1 0 4 3 1 0 5 3 5

Rhy. Fig. 5 (Gtr. IV) (end Rhy. Fig. 5)

P.M.-----4

2 2 2 2 3 3 3 3 4 4 4 4 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0

w/Rhy. Figs. 5 & 5A (both 3 times)

Dm Dm(#5) Dm6 Dm7 Dm Dm(#5) Dm6 Dm7 Dm Dm(#5) Dm6 Dm7

Gtr. II

w/Rhy. Figs. 4 & 4A (both 4 times)

A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5

Gtr. III

Gtr. III

Gtr. II

(Gtr. II out)

A5 E5 D#5 E5 F#5 Dm Dm(#5) Dm6 Dm7 Dm Dm(#5) Dm6 Dm7

w/Rhy. Figs. 5 & 5A (both 4 times)

Gtr. II

(Gtr. II out) Gtr. III

Gtr. III

\*Gtr. II to left of slash in TAB.

Dm Dm(#5) Dm6 Dm7 Dm Dm(#5) Dm6 Dm7

Gtr. II

8va

loco

Gtr. III

(Gtr. III out)

w/Rhy. Fig. 4 (4 times) (Gtrs. I & IV)

A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5

Gtr. II



A5 E5 D#5 E5 F#5 Dm w/Rhy. Fig. 5 (4 times) (Gtrs. I & IV) Dm(#5) Dm6 Dm7

Dm Dm(#5) Dm6 8va Dm7 Dm Dm(#5) loco

Dm6 Dm7 Dm Dm(#5)

Dm6 Gtr. III Dm7 w/Rhy. Fig. 4 (4 times) (Gtrs. I & IV) A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5

A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5 Dm w/Rhy. Fig. 5 (4 times) (Gtrs. I & IV) Dm(#5)

Dm6 Dm7 Dm Dm(#5) Dm6 Dm7

12 12 12 12 9 9 9 9 9 9 9 9 10 10 10 10 10

9 10 12 13 9 10 12 13 15 13 12 15 13 11 14 12

Dm Dm(#5) Dm6 Dm7

Gtr. III

13 10 10 12 10 12 13

\*Gtr. V (Gtr. V out)

Gtr. II

10 9 10 9 10 9 10 11 9 10 10 11 9 10 9 10 10 11 9 10 10 11 9 10 12

\*Orchestra arr. for gtr.

Dm Dm(#5) Dm6 Dm7 \*A5/E

(Gtr. III out)

10 13 11 10

Gtr. II (Gtr. II out) Riff C (Gtrs. I & IV)

12 9 10 9 10 9 10 12 (12) 17 0 0 0 0 0 0 2 3

\*Chords are implied till Guitar solo.

F F#° G5

Gtr. II

12 11 13 15

(end Riff C)

0 1 1 1 0 2 3 0 2 2 2 0 0 2 3 5 3 3 3 3 2 3



w/Riff C  
A5/E  
Gtr. II

F F#° G5

8va-----  
3

w/Riff C (Gtr. I) (2 times)  
A5/E  
Gtr. II  
*loco*

F F#°

1. G 2. G

*mf* *f*

H

3

H

Gtr. IV

H

sl.

sl.

C5/G  
Gtr. II

A<sup>b</sup> A° B<sup>b</sup>5

P P P

P P P

Riff D1 (Gtr. IV)

H

H

H

H

(end Riff D1)

sl.

H

sl.

Riff D (Gtr. I)

P.M. -----

P.M.

P.M. -----

P.M. -----

P.M.

P.M. -----

(end Riff D)

Gtr. II

 $A^{\circ}$ 

Bb5

Handwritten musical notation for a guitar exercise in G major. The staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A triplet of G4, A4, B4 is marked with a '3' and a bracket. The key signature has one sharp (F#). Below the staff is a fretboard diagram with five lines. Frets are indicated by numbers: 12, 15, 12, 13, 12, 13, 14, 12-14, 15.

w/Rhy. Fig. 4 (4 times) (Gtr. I)

A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5

Gtr. II

The image shows a musical score for the song "The Rose Tree". The title is written in a decorative, stylized font at the top left. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including a half note, a quarter note, and a half note with a sharp sign. Below the staff, there are two rows of numbers: 14, 12, 14, 13. These numbers likely represent fingerings or counts for the melody.

8va---  
Gtr. IV

A5                      E5    D#5                      E5                      F#5 A5                      E5

8va ---











Dm6 Dm7 Dm Dm(#5)

1 1/2 3 P P P sl. P 8va H P

14 12 14 15 14 15 14 12 12 14 16 14 15 15 14 16 14 15 17 14 15 14

(end half time feel)

Dm6 Dm7 A5 E5 D#5 E5 F#5

10 10 12 10 11

sl. sl. Full sl. Rhy. Fig. 6 (Gtrs. I & IV) (end Rhy. Fig. 6)

(wah off) Full P.M. P.M.

17 14 15 18 17 17 19 19 21 21 24 (24) sl.

7 0 0 0 5 0 7 0 5 0 7 9 8 6 6 6 6 8 9 9 11 6 7 9 9

w/Rhy. Fig. 6 (3 times)

A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5

Gtr. II

11 11 11 11 13 12 10 13 12 10 11 12

w/Rhy. Fig. 5 (4 times) (Gtrs. I & IV)

Dm Dm(#5) Dm6 Dm7 Dm Dm(#5) Dm6 Dm7 Dm Dm(#5) Dm6 Dm7

13 12 14 15 12 13 12 15 16 15 14 15 13 12



[illegible][illegible][illegible]

Gtrs. I & IV

P.M.-----4 P.M. P.M.-----4 P.M.-----4 P.M. P.M.-----4 P.M.-----4

2 2 2 2 2 2 4 5 2 3 3 3 2 4 5 3 3 3 3 3 3 5 6 3 4 4 4 3 5 6

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef, starting with a key signature of one flat (Bb) and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second system contains the guitar accompaniment, written in a single line with a key signature of one flat and a 2/4 time signature. The accompaniment uses a mix of eighth and quarter notes, with some chords indicated by numbers (7, 9, 10, 8, 11, 12, 13). The score is divided into four measures by bar lines.

(cont. in slashes)

The continuation of the exercise is shown in two systems. The first system of the treble staff contains two measures of music, each with a slur over a series of eighth notes. The first measure has a key signature change to one flat (B-flat) and a common time signature. The second measure has a key signature change to two flats (B-flat and E-flat) and a common time signature. The bass line for the first system shows fingerings: 5, 5, 5, 5, 5, 5, 7, 8 for the first measure, and 5, 6, 6, 6, 5, 7, 8 for the second measure. The second system of the treble staff contains two measures of music, each with a slur over a series of eighth notes. The first measure has a key signature change to one flat (B-flat) and a common time signature. The second measure has a key signature change to two flats (B-flat and E-flat) and a common time signature. The bass line for the second system shows fingerings: 5, 5, 5, 5, 5, 5, 7, 8 for the first measure, and 5, 6, 6, 6, 5, 7, 8 for the second measure.

(end Rhy. Fig. 7)

Rhy. A5  
Fig. 7  
(Gtrs. I  
& IV)

E5 D#5

w/Rhy. Fig. 7 (Gtr. I: 3 times; Gtr. II: 7 times)  
A5 E5 D#5

A5

E5 D#5

Gtr. II

sl. sl. sl.

8 14 17 8 14 6 12 6

sl. sl. sl.

A5 E5 D#5

w/Rhy. Fig. 4A (4 times) (Gtr. I)

A5 E5 D#5 A5 E5 D#5

sl. sl. sl. sl.

14 12 8 14 6 12 12 12 12 15 15 15 13 13 13

sl.

A5 E5 D#5 A5 E5 D#5

14 14 14 15 15 15 14 14 14 14 13 12 12 12 13 14 12 13 14 12 13 14 12 13 12 17

w/Rhy. Fig. 5A (3½ times) (Gtr. I)

Dm Dm(#5) Dm6 Dm7 Dm Dm(#5) Dm6 Dm7 Dm Dm(#5)

Gtr. II

7 9 10 12 10 11 9 10 5 5

Gtr. IV

P.M. P.M.

2 3 4 0 5 3 5 2 3 4 0 5 3 5 2 3



A little slower ♩ = 108

Dm6 Dm7 Dm Dm(#5) w/Rhy. Fill 1 Dm6 Em (Gtr. II out)

Gtrs. I & IV (Gtr. IV cont. on upper staff)

G5 F#5 Rhy. Fig. 8A (Gtr. IV) G5 E5 Full G5 F#5 G5 E5 (end Rhy. Fig. 8A)

Rhy. Fig. 8 (Gtr. I) (end Rhy. Fig. 8)

w/Rhy. Figs. 8 & 8A (both 3 times)

G5 F#5 G5 E5 G5 F#5 G5 E5 E5

Gtr. II

sl.

sl.

12 13 12 14

Rhy. Fill 1 (Gtr. I)

P.M. ....

4 3 1

0

G5 F#5      G5      E5      G5 F#5      G5      E5

Gtr. IV substitute Fill 1      (Resume Rhy. Fig. 8A)

G5 F#5      G5      E5      G5 F#5      G5      E5      8va

Gtr. II

Riff E1 (Gtr. IV)      (end Riff E1)

H P      H P

Riff E (Gtr. I)      (end Riff E)

H P      H P

w/Riff E (2 times) & E1      G5 F#5      G5      E5      G5 F#5 (Gtr. III)      G5      E5

Gtr. II      (Gtr. II out)

\*Gtr. III to left of slash in TAB.

Fill 1 (Gtr. IV)



G5 F#5 Gtr. II      G5      E5      8va -----      G5 F#5      G5      E5      loco

19 19 16 17 19      8 9 7 8 9 9

G5 F#5      G5      E5      G5 F#5      G5      E5      sl. >

5 4 5 4 7 4 5      7 7      9 7 10 7 9      17

\*8va refers to Gtr. IV only.

Freely

D5      B5

Gtr. IV      (Gtr. IV out)

10 10 11      4 4 5 5

**A tempo**

w/Rhy. Fig. 1 (1½ times)

Dm

Gtr. II

B♭/D

C/D

\*Grad. vol. swell

Dm

\*Gtr. IV

*mp*

B♭/D

Gtr. II

\*Clean tone

H H

\*\*Gtr. II to left of slash in TAB.

C/D

(Gtr. IV)

Dm

(Gtr. IV out)

Gtr. II

Gtr. I

(cont. in slashes)

Slower ♩ = 92

D5 C5 D5 B♭5

D5 F5

D5

D5 C5 D5 B♭5

D5 F5

Gtrs.  
I & IV

*f* dist. tone

Gtr. II

Free time

D5

\*Played by Gtr. IV only; Gtr. I tacet.

\*While trem. picking, slowly slide up neck, past fretboard, reaching bridge pickup at last bar of song.



# MASTER OF PUPPETS

Words and Music by James Hetfield,  
Lars Ulrich, Kirk Hammett and Cliff Burton

E5 A5 F5 E5<sup>VII</sup> D5 C5 B5 D#5 G5 F#5 E5<sup>(type2)</sup>

Tune down 1/2 step:  
 ⑥ = E♭ ③ = G♭  
 ⑤ = A♭ ② = B♭  
 ④ = D♭ ① = E♭

Fast Rock ♩ = 216

Intro

E5 \*Gtr. III D5 D♭5 C5 N.C.

f

Gtrs. I & II

Rhy. Fig. 1

P.M.

\*Orchestra arr. for gtr.

D5 D♭5 C5 N.C.

Gtr. III

\*Gtr. IV

P

(end Rhy. Fig. 1)

P.M.

\*Orchestra arr. for gtr.

w/Rhy. Fig. 1 (3 times) (Gtr. III)

(Gtr. IV)

D5 D♭5 C5 N.C.

D5 D♭5 C5 N.C.

*sl.*

12 12 15 12 14 12 14 14

*sl.*

D5 D♭5 C5 N.C.

(Gtr. IV out)

12 15 14 12 12 12 15 12 15 12 14 12 12 14 14 15 12 12

Rhy. E5 Fig. 2A (Gtr. II)

Gtr. III

(end Rhy. Fig. 2A) (cont. in notation)

N.C.

*sl.*

*steady gliss.*

*sl.*

5 4 10 9

Rhy. Fig. 2 (Gtr. I)

Gtrs. I & II (end Rhy. Fig. 2)

P.M.

*sl.* *sl.* *sl.*

0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 1 0 5 4 3 2 0 5 4 3 2 0 5 4 3 2

*sl.* *sl.* *sl.*

w/Rhy. Figs. 2 & 2A E5

N.C.

Oo, yeah.

(Gtr. III)

*sl.*

*steady gliss.*

*sl.*

17 16 5 4 10 9

B5  
(Gtr. III out)

(Gtr. III)

17  
16

12

\*  $\text{>}$

Rhy. Fig. 3 (Gtrs. I & II)

P.M. -----

0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 0 1 4 0 1 3 1 0 2

\*Vol. swell.

(Gtrs. I & II)

Gtrs. I, II & IV (end Rhy. Fig. 3)

P.M. -----

0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 1 0 5 4 3 2 0 5 4 3 2 0 5 4 3 2

sl. sl. sl.

w/Rhy. Fig. 3

E5 N.C.

Gtr. III

Gtr. III

B5 N.C.

(Gtr. IV out)

Rhy. Fill 1 (Gtr. IV) -----

12 12 15 12 15 15 15 14

2 0

w/last bar of Rhy. Fig. 3

P P P P

12 6 5 7 6 5 7 6



w/Rhy. Fill 1 (Gtrs. I & IV)  
E5 N.C.

[illegible]

\*Omit note in parentheses when recalled unless otherwise indicated.

N.C. (E5) N.C. (end Rhy. Fig. 4)

-----1 sl. sl. sl. P.M.-----1 sl. sl.

5 7 8 7 5 7 0 0 0 0 0 0 0 0 5 7 5 7  
3 5 6 5 3 5 3 5 3 5 sl. sl.

-----1 sl. sl. P.M.-----1 sl. sl.

5 7 8 7 5 7 0 0 0 0 0 0 0 0 5 7 5 7  
3 5 6 5 3 5 3 5 3 5 sl. sl.

w/Rhy. Figs. 4 & 4A  
(E5)

N.C.

(E5)

N.C.

Gtr. III

pick slide

12

1st Verse  
w/Rhy. Figs. 4 & 4A (both 4 times)  
N.C. (E5)

N.C.

(E5)

N.C.

End of pas - sion play, \_\_\_\_\_ crum - bl - ing \_\_\_\_\_ a - way, \_\_\_\_\_

(Gtr. III out)

12

(E5) N.C. (E5) N.C.

(Audience:) (I'm your source of self de - struc - tion.)

(E5) N.C. (E5) N.C.

Veins that pump with fear, it was suck - ing dark - est clear,

Gtr. III

15 12

(E5) N.C. (E5) N.C.

(Audience:) (lead - ing on your death's con - struc - tion.) Oo.

15 13 13 15 15 13

F#5 N.C. F#5 N.C.

Taste me, you will see more is all you need,

Gtr. III

Rhy. Fig. 5 (Gtr. I) \*P.M. H sl. H H H

\*P.M. (end Rhy. Fig. 5)

7 10 9 7 10 9

4 2 2 2 2 2 2 2 4 0 2 9 5 4 4 0 2 4 2 2 2 2 2 2 2 2 4 0 2 4 0 2

H sl. H H H

Rhy. Fig. 5A (Gtr. II) (end Rhy. Fig. 5A)

P.M. H sl. H P.M. H H

2 2 2 2 2 2 2 2 2 4 0 2 5 4 4 0 2 2 2 2 2 2 2 2 2 4 0 2 4 0 2

H sl. H H H

\*P.M. applies to Gtr. I only.

(cont. in notation)

w/Rhy. Figs. 5 & 5A  
F#5

N.C.

F#5

N.C.

Rhy. Fill 2 (Gtr. II)-----  
⑤ 2fr.  
B  
P.M.-----

ded - i - cat - ed to\_\_\_\_\_ how I'm kill-ing you.\_\_\_\_\_

Gtr. III

Gtr. I  
\*P.M.-----

7 10 9 7 10 7 10 7 10 9 10 9 7 9 14 9 12/9 9

\*P.M. applies to Gtr. I only.

\*\*Gtr. III to left of slash.

Half time feel

Pre-chorus

E5 D5 E5 N.C.

(B5)

C5

B5

C5

D#5

B5

(Gtr. III)

(Audience:) (Come crawl - ing

Rhy. Fig. 6 (Gtr. I)  
\*P.M.-----

\*P.M.-----

\*P.M.-----

(end Rhy. Fig. 6)

Rhy. Fig. 6A (Gtr. II)

P.M.-----

P.M.-----

P.M.-----

P.M.-----

14 15 14 8 9 7 9 9 9 9(10) 7 7 7 7 10 9 7 10 8 8 6 9

(end Rhy. Fig. 6A)

\*P.M. applies to Gtr. I only.

w/Rhy. Figs. 6 & 6A (both 2 3/4 times)

E5 D5 E5 N.C.

(B5)

C5

B5

C5

D#5

B5

fast - er. O - bey your

Gtr. III

14 12 14 12 11 14 12 14 12 14 12 14 12 11 12 14



E5 D5 E5 N.C. (B5) C5 B5 C5 D#5 B5 E5 D5 E5 N.C.

mas - ter. Your life burns fast - er.)

H P sl.

12 15 12 10 12 10 12 10 4 11 9 12 11 10

(B5) C5 B5 N.C. E5 F5 E5

O - bey your mas - ter, (Audience:) (mas - ter). Mas - ter of Pup-pets,

(Gtr. III) (Gtr. III out) Gtr. IV

12 12 10 10 12 12 9 9 7

Rhy. Fill 3A (Gtr. II) (end Rhy. Fill 3A) Gtrs. I & II

Rhy. Fill 3 (Gtr. I) P.M. (end Rhy. Fill 3) P.M.

7 5 4 4 6 7 6 2 2 3 3 2 0 0 0

F#5 G5 C5

pull - ing your strings, yeah, twist - ing your mind and

11 9 12 10 12 10

P P.M. P.M.

4 2 0 0 0 5 3 0 0 0

B5 A5 (cont. in notation) D5

Gtr. II

smash - ing your dreams. Blind - ed by me, you

11 9 7 16

(Gtr. II cont. in slashes) Gtr. I Gtrs. I & II

P.M. -----1 P.M. -----1

4 2 0 0 0 2 0 7 5

C5 B5 E5 D5

can't see a thing. Just call my name 'cause I'll hear you

Gtr. III Gtr. IV

12 10 11 11 11 12 12 12 12 14 10 7 8

P.M. -----1 P.M. -----1 P.M. -----1

5 3 3 3 4 2 0 7 5 0 0 0

\*Gtr. III to left of slash.

2nd & 3rd times Gtrs. III & IV substitute Riff A

C5 E5 F5 E5

scream. Mas - ter, (Audience:) (mas - ter). Just call my name, I'll

P.M. ....

D5 C5 E5 F5

2nd time to Coda I 3rd time to Coda II

hear you scream. Mas - ter, (Audience:) (mas - ter). (Spoken:) Hell, yeah.

(Gtr. III out)  
(Gtr. IV out)

(2nd time Gtr. I cont. in slashes)

P.M. ---

Riff A  
Gtr. III

Gtr. IV (Gtr. IV out)



w/Rhy. Fig. 3

N.C.

Gtr. III

(Gtr. III out)

N.C.

w/last bar of Rhy. Fig. 3

## 2nd Verse

w/Rhy. Figs. 4 &amp; 4A (both 4 times)

w/Rhy. Fill 1

E5

N.C.

(E5)

N.C.

Nee - dle - work the way, nev - er you be - tray,

(Audience:) (life of death be - com - ing clear - er).

19 17 17 15

Pain mo - nop - o - ly, ri - ri - ri - rit - ual mis - er - y,

14 12 8

(Audience:) (chop your break - fast on a mir - ror). Oo, oo.

14 12 15 14 17 15 12 15 12 14 16 14 16 14 16 17 14

w/Rhy. Figs. 5 & 5A (both 2 times)  
F#5 N.C. F#5 N.C.

Taste me, you will see\_\_\_\_\_ more, that's all you need,\_\_\_\_\_

14 16 14 14 16 14 13 16 16

F#5 N.C. F#5 N.C. ⑤<sup>2fr.</sup> B

ded - i - cat - ed to\_\_\_\_\_ how I'm fuck-ing you.\_\_\_\_\_

sl. steady gliss. sl.

10 12 13 12 10 12 7 12 14

**Half time feel**  
Pre-chorus  
w/Rhy. Figs. 6 & 6A (both 3¾ times)  
E5 D5 E5 N.C. (B5) C5 B5 C5 D#5 B5 E5 D5 E5 N.C. (B5) C5 B5

(Audience:) (Come crawl - ing fast - er. O -

8va

19 20 19 19 19 20 19 18

C5 D#5 B5 E5 D5 E5 N.C. (B5) C5 B5 C5 D#5 B5 E5 D5 E5

bey your mas - ter. Your life burns fast - er.)

19 15 17 19 17 19 17 16 16 14

N.C. (B5) C5 B5 N.C. E5 F5

w/Rhy. Fills 3 & 3A

O - bey your mas - ter, (Audience:) (mas - ter).

8va

Gtr. III

Gtr. IV

17 19 20 19 17 19 20 17 16 15 14 17 16 15 14 19 17 18 20 16 17

Coda I

F5

Gtr. I

Freely ♩ = ca. 96

trem. pick

\*mas - ter, uh.

Gtr. III

11 8 11 8 12 8

Gtr. II

trem. pick

(3) (3)

\*w/processed echo repeats.

Moderately ♩ = 108

Interlude

Em D Cadd9

mp

7 8 9

Fdbk. (8va) (Gtr. II out)

Rhy. Fig. 7 (Gtr. I)

H P

mp let ring clean tone

H P

0 2 2 0 0 2 3 2 0 2 0 3 3 0 3 0 3 0 2 0 3



Amsus2 B7 B7/D# \*w/Rhy. Fig. 7 Em D Cadd9

(end Rhy. Fig. 7) 1/2 Gtr. II

\*\* 1/2

\*Omit last note.  
\*\*Vol. knob swells.

Amsus2 B7 B7/D# N.C.(Em) (D)

*mf*

8va-----  
\*Riff B1 (Gtr. II)

sl. \*Riff B (Gtr. I)  
*mf*  
dist. tone

\*\* 22/19 19 20 20 17 19 19 19 19 20 17 19

sl. \*Play with slight variations ad lib when recalled.  
\*\*Gtr. II to left of slash.

(Cadd9) (Amsus2) (B7) (B7/D#)

3

8va----- (end Riff B1)

H P 3 sl. H sl. (end Riff B)

H P sl. H sl.

19 15 17 17 17 17 19 15 17 17 15 14 17 16 17 16 17 17 19 17 19 15 17 19

H P sl. sl. sl.

w/Riffs B & B1  
(Em)  
Riff C (Gtr. III)

(D)

(Cadd9)

(Amsus2)

(B7)

\*Omit note in parentheses when recalled.

Guitar solo I  
w/Riff C (2 times)  
\*w/Rhy. Fig. 7 (2 times) (Gtr. II)  
Em  
Gtr. I

(B7/D#)

(end Riff C)

D

\*Clean tone w/chorus, 2nd time omit last note.

Cadd9

Amsus2

B7

B7/D#

Em

D

Cadd9

Amsus2

B7

B7/D#

\*w/Riffs B & B1 (both 2 times)  
N.C.(Em)  
Gtr. III

\*Resume dist. tone, Gtr. II chorus off.

[illegible]

E5<sup>VII</sup> D5 C5 A5 B5 D#5  
 Gtr. II *f*  
 Gtr. III *f*  
 Riff D (Gtr. IV) *f*  
 \*P.M. (end Riff D)

|         |                 |                 |                 |                 |         |
|---------|-----------------|-----------------|-----------------|-----------------|---------|
| 9       | 9               | 9               | 9               | 8               | 7       |
| 7 7 7 7 | 5 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3 3 | 5 5 5 5 7 7 7 7 | 5 5 5 5 7 7 7 7 | 6 6 6 6 |

Gtr. I

H P

*f* P.M.

P.M.

H P

1/2

\*P.M. applies to Gtr. IV only.

w/Riff D  
 E5<sup>VII</sup>  
 Gtr. III  
 D5  
 C5  
 A5  
 B5  
 D#5

12 12 12 15 14  
 9 9 9 12 11

(cont. in slashes)

1/2

H P

3

P.M.

1/2

H P

0 2 0

3 3

0 3

2 0 2 0

2 2 1 2

1 2 0

2





F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

all I hear or see is laugh - ter. (Laugh - ter, laugh - ter,) laugh - ing at my cries.

8va-----

sl. steady gliss. sl.

14 15 14 16 14 17 14 18 17 sl.

Double time ♩ = 116

G5 (Gtr. I cont. in notation) F#5 (cont. in notation)

Gtrs. I & II Gtr. II

(Ha, ha, ha.) Fix me.

loco (Gtr. III out) Gtr. I

12 12 14 4 2 0 4 2 14 sl.

Guitar solo II  
w/Rhy. Fig. 4 (4 times)  
N.C.(E5)  
8va-----

N.C. (E5) (E5)

P 3 P 3 P 3 P 3 P 3 P 3 H 3 P 3 H 3

17 12 13 12 13 12 17 12 13 12 13 12 17 12 13 12 15 12 13 12 13 12 17 12 13 12 13 12 17 12 13 12 13 12

N.C. (E5) N.C.

8va-----

P 3 H 3 P 3 sl. 20 19 17 17 17 17 15 15 15 15 14 14 14 14 17 17 17 17 15 15 15 15 14 14 14 14 15

(E5) 8va ----- N.C.

*trem. bar*

*sl.*

15 17 15 14 17 15 14 17 15 14 17 15 14

\*Depress bar before striking note.

(E5) N.C. (E5) N.C.

A.H. (15ma) A.H. (15ma)

*loco P* *trem. bar* *vib. w/bar* *sl.*

4 2 2 2 4 4 (4) 2 4 2 4 2 4 2 4 2 4

A.H. pitches: G#  
\*Pull bar up.

A.H. pitch: F#

N.C. (E5) N.C.

*sl.* *sl.*

2 4 (4) 15 13 12 14 13 12 14 12 11 12 14 12 12 12 12 12 12

Gr. III (Gr. III out)

13 12 10 13 12 10 13 12 10 12 13 12 10 12 13

(E5) 8va ----- N.C.

(Gr. I)

*sl.* *sl.* *sl.* *sl.* *sl.*

15 13 12 15 13 12 13 17 15 13 17 15 14 15 19 17 15 19 17 15 17 20 20 17 19



w/Rhy. Fig. 5 (2 times)

F#5  
8va

N.C.

F#5

N.C.  
8va

F#5

N.C.

F#5  
8va

N.C.

w/Rhy. Fill 2 (Gtr. I)  
⑤ 2fr.  
B

# Half time feel

N.C.

Gtr. III

Rhy. Fig. 9 (Gtrs. I & II)

\*P.M.-----1-----\*P.M.-----

7 9 10 8 7

0 0 3 0 0 3 0 0 3 0 0 2 2 0 0 3 0 0 3 0 0

\*P.M. applies to Gtrs. I & II only.

B5 w/Rhy. Fig. 9 N.C. Gtr. III B5 (Gtr. III out)

(end Rhy. Fig. 9)

9 7 8

3 0 0 3 0 0 4 2 9 9 8

Gtrs. I & II (end half time feel) N.C. Gtr. III

Riff E (Gtrs. I & II)

P.M.-----1-----\*P.M.-----\*P.M.-----

0 0 0 0 0 0 0 0 0 0 2 3 5 2 3 5 2 4 5 5 3 3

\*P.M. applies to Gtrs. I & II only.

w/Riff E (2 times) Gtr. III

(end Riff E)

3 2 5 3 2 3 2 0 0 0 0 0 0 0 0 0 0 0 5

12 10 8 7 10

5 9 9 7 9

Gtr. III E5 N.C.

Gtr. I \*P.M.-----

Gtr. II P.M.-----

\*P.M. applies to Gtr. I only.

P

sl.

8 7 5 3 7 5 4 3 2 0 3 3 3 2 3 5 0 10 sl.

0 2 3 5 2 3 5 2 4 5 5 3 3 3 2 3 5 3 2 3 2 0 3 3 3 2 3 5 3 2 3 2

w/Rhy. Figs. 2 & 2A E5 Gtr. III N.C.

Gtr. IV

14 14 14 14 14 14 14 14 15 15 15 15 15 15 15 15

11 12 9

9

w/Rhy. Figs. 2 & 2A E5 Gtr. I substitute last bar of Rhy. Fig. 2A Resume Rhy. Fig. 2 N.C. w/last bar of Rhy. Fig. 2

Oh.-----

(Gtr. IV out)

20 20 20 20 20 20 20 20 19 12 (13) 14

13 10



3rd Verse  
w/Rhy. Figs. 4 & 4A (both 4 times)  
N.C.(E5)

Hell is worth all that, nat - 'ral hab - i - tat,

Gr. III

9 10 12 10

(E5) N.C. (E5) N.C.

just a rhyme with - out a rea - son.

(Gr. III out)

12 13 15 12 12 11 14

(E5) N.C. (E5) N.C.

Nev - er - end - ing maze will drift on num - bered days,

(E5) N.C. (E5) N.C.

now your life, it's out of sea - son.

Gr. III (Gr. III out)

9 11 12 13 12

w/Rhy. Figs. 5 & 5A (both 2 times)  
F#5 N.C. F#5 N.C.

I will oc - cu - py, I will help you die,

w/Rhy. Fill 2 (Gtrs. I & II)  
 ⑤ 2fr.  
 B

F#5                      N.C.                      F#5                      N.C.

I will run\_ through you, now I rule you too.

Gtr. III

11    12    13    11    14    14    14    14    14    14    14    17    16    16    14    14

### Half time feel

Pre-chorus

w/Rhy. Figs. 6 & 6A (both 3¾ times)

E5                      D5    E5                      N.C.                      (B5)                      C5    B5    C5                      D#5    B5

(Audience:) (Come crawl - ing

8va -----

Gtr. III

H 3 H

(Gtr. III out) Harm.

Gtr. IV

H H

(Gtr. IV out) Harm.

19 14 14 14 19 12 19 14 14 14 14 14 15 17 19 14 14 14 14 17 17 14 14 14 12 24  
 17  
 16

E5                      D5    E5                      N.C.                      (B5)                      C5    B5    C5                      D#5    B5

fast - er.                      O - bey your

E5                      D5    E5    N.C.                      (B5)                      C5    B5    C5                      D#5    B5    E5                      D5    E5

mas - ter.                      Your life burns fast - er.)

Gtr. III

9                      11                      12                      12                      10

N.C. (B5) C5 B5 N.C. w/Rhy. Fills 3 & 3A E5 F5 D.S. al Coda II (end half time feel)

O - bey your mas - ter, (Audience:) (mas - ter).

13 10 10 12 sl. 13

Outro  
\*w/Rhy. Figs. 4 & 4A (both 4 times)  
E5 N.C. (E5) N.C.

Coda II Gtr. III  
P

3 3

P

12 10 12 10 8 7 8 10 8  
12 11 11 9 8 9 11 9

\*1st time Gtr. I plays E5 on beat 1 of 1st bar.

Gtr. I substitute  
Rhy. Fill 4  
N.C.

(E5) P N.C. (E5)

3 3

P

12 10 12 10 8 10 8 10 12  
12 11 11 9 12 9 11 12

(E5) N.C. (E5)

3 3

Gtr. I substitute  
Rhy. Fill 4  
N.C.

w/laughter ad lib  
(E5)

14 12 15 12 14 12  
15 14 12 14 12

Rhy. Fill 4 (Gtr. I)

P.M.

5 7 5 7  
0 H H



N.C.

(E5)

N.C.

Gtrs.  
I & II

w/last bar of Rhy. Fig. 2

Ha, ha, ha, ha, ha. Yeah.\_\_\_\_

8va-----

loco

12 14 17 17 15 8 7 5 8 7 5 8 7

Free time

E5 (type2)

(Gtr. II cont. in notation)

Gtrs.  
I & II

Yeah.\_\_\_\_ Woh,\_\_\_\_ yeah.\_\_\_\_ Thank you ver-y much.\_\_\_\_

5 4 5

Gtr. I

trem. pick

E5 VII

Gtr. III

sl.

trem. pick

sl.

Gtr. II

trem. pick sl.

sl.

sl.

sl.

sl.

sl.

# NO LEAF CLOVER

Words and Music by  
James Hetfield and Lars Ulrich



④ = D $\flat$     ① = E $\flat$

Slowly ♩ = 80

N.C.

Intro \*Gtr. I

1.

[illegible]

\*Orchestra arr. for gtr.

2.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with a repeat sign after the first four measures. The second system contains the second line of the melody, which continues with eighth and sixteenth notes and ends with a double bar line. Below the melody, there are two staves of guitar tablature. The first staff shows fret numbers (0, 3, 0, 3) for the first four measures, followed by a repeat sign. The second staff shows fret numbers (9, 9, 9, 9, 9, 7, 9, 9, 7) for the next measures, followed by a repeat sign. The tablature is written in a standard format with numbers 0-9 representing frets.

Em  
Gtr. I

Am

B

Am

Em

Am

B

Am

[illegible]

Rhy. Fig. 1 (Gtr. II)

(end Rhy. Fig. 1)

Em Am B Am Em Am B Am (Gtr. III out)

\*Gtr. III

Gtr. I

8va-----

P P

P P

12 17 15 14 17 15 14 12 15 13 15 14

Gtr. II

sl.

P

sl.

sl.

P

sl.

7 8 9 10 9 10 9 7 8 7 8 9 10 9 10 9 7 8 7 8 9 10 9 10 9 7 8 7 8 9 10 9

\*Orchestra arr. for gtr.

N.C. E5

Gtr. I

*f*

9 7 9 8 7

Gtrs. II & IV

Rhy. Fig. 2

*f* P.M. w/dist. P.M. P P.M.-4 P.M. P.M. P

0 2 0 3 2 0 P 2 0 0 0 2 0 0 0 2 0 3 2 0 P



F#5 N.C. 1st Verse A5 B5 N.C.

1. And it feels right\_ this time, \_

*loco*

(end Rhy. Fig. 2) Rhy. Fig. 3

P.M. P.M. P.M. P P.M. P.M. P

C5 B5 N.C. A5 B5

on his crash course with the big\_ time. \_ Pays no mind to the dis-tant thun - der,

(end Rhy. Fig. 3)

P.M. P.M. P

C5                      \*C5/B                      B5                      N.C.

new day    fills\_\_\_ his    head\_\_\_ with    won - der...    Boy\_\_\_

H P                      H P

12    14                      12    15                      15                      14                      14    15    14                      14    15    14

P.M.                      P.M.                      P

\*B played by bass only.

2nd, 3rd Verses

w/Rhy. Fig. 3

A5

B5                      N.C.                      C5                      B5                      N.C.

2. Says it feels    right\_\_\_ this    time\_\_\_                      Turned it 'round and found\_\_\_ the right\_\_\_ line.\_\_\_\_\_  
3. Don't it feel    right\_\_\_ like    this?\_\_\_                      All the piec - es fall\_\_\_ to his\_\_\_ wish.\_\_\_\_\_  
Gtr. I  
\*                      P

7                      10 8 7                      10                      7                      7                      10                      8 7                      9

\*Orchestra plays w/ variations ad lib on repeat.

A5                      B5                      G5                      C5                      B5                      (Gtr. IV out)

Gtrs. II & IV                      P.M.                      P

"Good day to be a - live,\_\_\_ sir.                      Good day to be a - live," he says.\_\_\_\_\_  
"Suck-er for that quick re - ward,\_\_\_ boy.                      Suck-er for that quick re - ward," they say.\_\_\_\_\_  
Yeah.\_\_\_\_\_  
Yeah.\_\_\_\_\_ }

10                      8                      7                      10                      8                      7                      8                      7                      9                      7                      8                      8                      10                      10                      9                      9                      8

Chorus  
w/Rhy. Fig. 1 (2 times)  
Em

Am B Am

Then it comes to be that the sooth-ing light at the end of your tun - nel

Gtr. I

Gtr. III

*mp* *P*

7 7 8 7 5/5 8 7

P

Em Am B Am

was just a freight train com-in' your way, hey, yeah,

Gtr. I

(Gtr. III out)

8 10 12 14

Gtr. IV

\* *P sl. H H*

*H P H P H P H*

*P sl. H H*

4 5 4 5 4 5 4 5 7 4 5 4 5 7 5 7

*H P H P H P H*

\*Orchestra arr. for gtr.

Em Am B7 Am

Gtr. II

yeah. Then it comes to be that the sooth-ing light at the end of your tun - nel

12 12

*mf* *1/2* *Full* *P*

5 8 (8) (8) 9 10 (10) 8



Gtr. I tacet  
Em

Am B7 Am (cont. in notation) N.C.

1.

was just a freight train com-in' your way, hey, yeah.

1/2 sl. Full P Rhy. Fill 1 (Gtrs. II & IV)-----  
f (w/dist.) P.M. P.M.

9 8 (8) 9 10 (10) 8 0 2 0 3 2 0 P

2.

B7 Am C B7

way, hey, yeah. It's com-in' your way.

Full P Full P Full P Full P

8 10 (10) 8 8 10 10 (10) 8 8 10 10 (10) 8

Em B7 C D

It's com-in' your way, yeah.

Full P sl. P

Full P sl. P

9 11 8 10

9 9 8 9 10 (10) 8 8 8 9 8 10 10 10 10/12 12 10

B5 C5 B5 C5 B5 C5 B5

w/Rhy. Fill 1 (Gtr. II)  
N.C.

Guitar solo  
w/Rhy. Fig. 2 (2 times) (Gtr. II)  
E5

Oh, yeah. Here it comes...

11 11 11 11 11 9 9 9 8 9 9

1/2 1/2 1/2 1/2 Full Full Full Full Full Full Full Full Full Full P

f w/wah as filter

11 11 11 11 11 11 12 14 13 15 15 17 17 19 17 19 17 19 sl. sl. 12 12 15 15 12 14 12 12

First system of musical notation. The staff shows a sequence of notes with various articulations: *Full*, *sl. sl.*, *P*, *sl.*, *Full*, *P*, *Full*, *P*, *P*, *P*. The fretboard diagram below indicates fingerings: 9, 9, 7, 8, 8, 7. The bottom staff shows a complex sequence of notes with fingerings: 14, 12, 14, 14, 14, 12, 14, (14), 14, 12, 14, 14, 12, 14, 12, 15, 12, 15, 12, 14, 14, 12, 14, 12, 14, 12, 14, 12.

Second system of musical notation. The staff shows notes with articulations: *F#5*, *N.C.*, *E5*, *Full*, *1 1/2*, *sl.*, *Full*, *sl.*, *Full*, *8va--- Full*. The fretboard diagram below indicates fingerings: 10, 8, 7, 7, 9, 8, 9, 9. The bottom staff shows a complex sequence of notes with fingerings: 14, 17, 14, 17, 14, 14, 17, 14, 16, 14, 16, 16, 14, 16, 16, 14, 12, 15, (15), 14, 12, 15, 14, 12, 15, 15.

Third system of musical notation. The staff shows notes with articulations: *Full*, *Full*, *Full*, *Full*, *P*, *loco*, *P*, *H P*, *Full*. The fretboard diagram below indicates fingerings: 9, 7, 8, 8, 7. The bottom staff shows a complex sequence of notes with fingerings: 12, 15, 12, 12, 15, 12, 15, 16, 16, 17, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 12, 14, 14, 12, 14, 12, 14.





Gtr. I

(Gtr. I out)

(Gtr. III out)



was just a freight train com-in' your way, hey, yeah.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "was just a freight train com-in' your way, hey, yeah." Below the vocal line is a guitar line in treble clef. At the bottom of the system is a fretboard diagram with the following fret numbers: 8, 10, 8, 9, 8, 9, 7, 9, 7, 9, 7, 9, 7, 10, 7, 10, 9.

Rhy. Fig. 5

Four guitar chord diagrams are shown in a row. The first is E5, the second is B5, the third is C5, and the fourth is B5. Each diagram shows the fretting hand position on a six-string guitar.

(end Rhy. Fig. 5)

Then it comes to be, yeah, yeah. Then it comes to be, yeah, yeah.

The second system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Then it comes to be, yeah, yeah. Then it comes to be, yeah, yeah." Below the vocal line is a guitar line in treble clef. At the bottom of the system is a fretboard diagram with the following fret numbers: 7, 10, 8, 7, 9, 8.

w/Rhy. Fig. 5 (Gtrs. II & IV)

Four guitar chord diagrams are shown in a row. The first is E5, the second is B5, the third is C5, and the fourth is B5. Each diagram shows the fretting hand position on a six-string guitar.

Then it comes to be, yeah, yeah. Then it comes to be, yeah, yeah.

The third system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Then it comes to be, yeah, yeah. Then it comes to be, yeah, yeah." Below the vocal line is a guitar line in treble clef. At the bottom of the system is a fretboard diagram with the following fret numbers: 9, 7, 8, 10, 8, 9, 7, 7, 10, 8, 7.



w/Rhy. Fig. 5 (2 times) (Gtr. II)

E5 B5 C5 B5

Then it comes to be, yeah, yeah. Then it comes to be, yeah.

Gtr. I

Gtr. IV

E5 B5 C5 B5

Then it comes to be, yeah, yeah. Then it comes to be, yeah.

Outro E5 G5

Gtrs. II & IV

E5 F5 N.C. F5 N.C. F5 E5

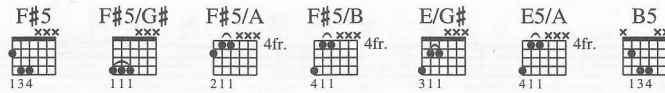
P.M. P.M. P.M.

# HERO OF THE DAY

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭



**Moderately** ♩ = 112

Intro \*Gtr. II A5 A5/B A5/C# A5/D E

*mp*

Gtr. I Rhy. Fig. 1 (end Rhy. Fig. 1)

*mp* *clean tone* *let ring throughout* *sl.*

\*Orchestra arr. for gtr. *sl.*

A5 A5/B A5/C# A5/D E

Ma - ma, they try and break me.

P

P

Gtr. III

*clean tone*

1st Verse  
w/Rhy. Fig. 1 (6 times) (Gtrs. I & III)

A5 A5/B A5/C# A5/D E

The win - dow burns to light the way back home.

Gtr. II

A5 A5/B A5/C# A5/D E

A light that warms no mat - ter where they've gone.

A5 A5/B A5/C# A5/D E

They're off to find the he - ro of the day.

Gtr. II

\*Gtr. IV

\*Orchestra arr. for gtr.

A5 A5/B A5/C# A5/D E

But what if they should fall by some - one's wick - ed way? Yeah. Still the

(Gtr. II out) Gtr. IV



A5 A5/B A5/C# A5/D E

win-dow burns, time so slow-ly turns. Some-one there is sigh-ing. Keep-ers

A5 A5/B A5/C# A5/D E

of those flames, can't you feel your names? Can't you hear your ba-bies cry-ing? Yeah.

Gtr. II

Gtr. IV (Gtr. IV out)

w/Rhy. Fig. 1 (1st 3 bars only) (Gtr. III)  
w/Rhy. Fill 1 (Gtr. I)

A5 A5/B A5/C# A5/D E

Ma-ma, they try and break me.

w/Rhy. Fill 2 w/Rhy. Fig. 1

A5 A5/B A5/C# A5/D

Still they try and break

Gtr. II

\*Vol. swell

Rhy. Fill 1 (Gtr. I)  
(Gtr. I out)

Rhy. Fill 2 (Gtr. III)

# Half time feel

2nd Verse

w/Rhy. Fig. 1 (6 times) (Gtr. III)

A5 A5/B A5/C#

E A5 A5/B A5/C# A5/D E

me. Yeah. Ex - cuse me while I tend to how I feel.

4 5 7 9 11

A5 A5/B A5/C# A5/D E A5 A5/B

These things re - turn to me that still seem real.

Gtr. II

dim.

9 10 12 12 9 12 9

Gtr. I H (Gtr. I out)

dim.

w/dist.

H

10 12 10 9 10 9 9 10 12 10 11 10

A5/C# A5/D E A5 A5/B

Now, de - serv - ing - ly, this eas - y chair. But the

Gtr. II

p

9 10 9 12 9 12 12

rock-ing stopped\_ by wheels\_ of\_ de - spair. Don't want your aid,\_ but the

A5/C# A5/D E A5 A5/B

fist I've made\_ for years\_ won't hold off fear.\_ No, I'm not all me,\_ so

8va

17 12 15 14 12 15 14 12 17 16 17 16 14 15 17

A5/C#  
 A5/D  
 E  
 please ex - cuse\_\_\_ me while I tend\_\_\_ to how\_\_\_ I feel.\_\_\_\_\_  
 Ah.

17 17 19 17 17 16 16 17 17 16 16 17

Chorus  
F#5

N.C. F#5 N.C.

But now the dreams\_ and wak - ing screams\_ that ev -  
(But now the dreams\_ that ev -

Gtr. II

14 16 17 14

[illegible]



w/Rhy. Fig. 2A (3½ times)

F#5 N.C. F#5 N.C.

er last the night. So build the wall be hind it, crawl and hide.  
er last the night. So build the wall and hide.

Gtr. II 8va

16 13 14 16

F#5 N.C. F#5

un til it's light. Can't you hear your ba -  
un til it's light.)

14 17 14 16 17 19 14 14 14

Guitar solo A5 A5/B

bies cry in' now?

8va Gtr. II loco

14 14 17 10

Gtr. I Fill 1

sl. sl.

4 4 4 11 11 9 11 11 9 11 11 9 10 11 11  
2 2 2

Gtr. III Rhy. Fig. 3

sl. let ring

4 4 4 0 2 2 2 2 2 2  
2 2 2

[illegible]

w/Rhy. Fig. 3

A5  
Gtr. II

A5/B

A5/C#

A5/D

E

10

9

10

9

12

Gtr. I

sl.

8va

11 11 9 11 9 11 11 9 10 11 11

11 11 9 11 9 11 11 9 10

12

12 12 12 10 12 14

# 3rd Verse

w/Rhy. Fig. 3 (1 3/4 times)

A5 A5/B A5/C# A5/D

Still the win - dow burns, — time so slow - ly turns. — And  
(The win - dow burns. —

9 10 9 5 9 10 9

sl. 14 16 16 16 16 16 16 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

14 14

E A5 A5/B

some - one there — is sigh - ing. Keep - ers of the flames, — can't you  
Some - one there — is sigh - ing. Can't you

8va loco

12 14 17 16 16 14 17 16 14 17 14 14 15 16

sl. sl. sl. sl. sl.

17 17 17 17 17 17 17 17 17 17 16 16 16 16 16 14 14 12 12 12 12 12 12 12 12 12

14 14 14 14 14 14 14 14 14 14 14 13 13 13 13 11 11 9 9 9 9 9 9 9 9 9





F#5 N.C. F#5

Can't you hear — your ba - bies cry - in' now? —

Outro F#5 F#5/G#

Gtr. I Ma - ma, they try — and break — me.

Gtr. II

Gtrs. I & III (Gtr. I cont. in slashes) Rhy. Fig. 4 (Gtr. III)

let ring

Fill 2 (Gtr. IV) (Gtr. IV out)

F#5/A                      F#5/B                      F#5

Ma - ma, they try \_\_\_ and break \_\_\_ me.                      Ma - ma, they try \_\_\_ and break \_\_\_

H

11                      9                      11                      9                      9 11                      9

5                      4                      4                      4                      5                      4                      4                      7                      4                      4                      4                      7                      4                      4                      2                      4                      4                      4                      2                      4                      4

E/G#                      E5/A                      B5

\_\_\_ me.                      Ma - ma, they try, \_\_\_                      Ma - ma, they try. \_\_\_                      Hey!

11                      11                      11                      9                      9                      11                      11                      9                      11                      10                      11                      12                      9

(end Rhy. Fig. 4)

4                      2                      2                      2                      4                      2                      2                      5                      2                      2                      2                      5                      2                      2                      2                      4                      4                      4                      2                      4                      4



w/Rhy. Fig. 4  
w/Fill 1 (8 times) (Gtr. I)  
F#5

F#5/G# F#5/A F#5/B

Ma-ma, they try\_\_\_ and break\_\_\_ me. Ma-ma, they try\_\_\_ and break\_\_\_ me. Ma-ma, they try\_\_\_ and break\_\_\_ me.

(Ma-ma, they try\_\_\_ and break\_\_\_ me. Ma-ma, they try\_\_\_ and break\_\_\_ me.)

Gtr. II

11 9 10 12 11 6

F#5 E/G# E5/A B5

Ma-ma, they try\_\_\_ and break\_\_\_ me. Ma-ma, they try\_\_\_ and break\_\_\_ me. Ma-ma, they try\_\_\_ and break\_\_\_ me.

Ma-ma, they try\_\_\_ and break\_\_\_ me. Ma-ma, they try\_\_\_ and break\_\_\_ me. Ma-ma, they try\_\_\_ and break\_\_\_ me.

11 11 9 9 12 12 10 10 9 9 10 10 9 9 11 11 9 9

Freely

N.C. F#5

rit. yeah. Ma-ma...

Gtr. II

rit. Full Full Full Full

9 11 11 9 9 12 12

Gtr. I

rit.

9 11 11

Gtr. III

rit.

0 2 4 4 2

# BLEEDING ME

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭



Half time feel

Moderate Rock ♩ = 116

N.C.(Em)

Intro \*Fill 1 (\*\*Gtr. II)

Riff A (Gtr. I)

*mp clean tone*

*sl. P*

*sl. slight vib.*

\*Play all orchestral parts w/slight variations ad lib when recalled (throughout).  
\*\*Orchestra arr. for gtr.

G5

D/F#

(end Fill 1)

(end Riff A)

*let ring*

w/Riff A (1st 6 bars only)

N.C. (Em)

Fill 2

Gtr. III

8va

*clean tone*

*mp*

*sim.*

\*Vol. swell (next 8 bars)

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w/Fill 3

(end Fill 2) w/Riff A (1st 6 bars only)

G5 D/F# Em

The first system shows a guitar riff in treble clef with a key signature of one sharp (F#). The riff consists of a quarter note G5, a quarter note D/F#, and a half note Em. A bracket connects the G5 and D/F# notes, with an asterisk (\*) above it. Below the staff is a fretboard diagram for the first six bars, showing fret numbers 14, 15, 14, 12, 14, and 14.

The second system shows a rhythm figure in treble clef, labeled "Rhy. Fig. 1". The figure consists of a series of eighth notes. Below the staff is a fretboard diagram for the first six bars, showing fret numbers 15, 12, 17, 14, 8, 9, 8, 9, 8, 9, 8, 7, 8, 9, 8, 9, 9.

\*Omit ties when Fill 2 is recalled.

w/Fill 3

The third system shows a guitar riff in treble clef with a key signature of one sharp (F#). The riff consists of a quarter note G5, a quarter note D/F#, and a half note Em. A bracket connects the G5 and D/F# notes, with an asterisk (\*) above it. Below the staff is a fretboard diagram for the first six bars, showing fret numbers 12, 12, 14, 12, 14, and 15.

(end Rhy. Fig. 1)

The fourth system shows a rhythm figure in treble clef, labeled "Rhy. Fig. 1". The figure consists of a series of eighth notes. Below the staff is a fretboard diagram for the first six bars, showing fret numbers 8, 9, 8, 9, 8, 7, 8, 9, 8, 9, 8, 7, 8, 9, 8, 9, 9.

The fifth system shows a guitar riff in treble clef with a key signature of one sharp (F#). The riff consists of a quarter note G5, a quarter note D/F#, and a half note Em. A bracket connects the G5 and D/F# notes, with an asterisk (\*) above it. Below the staff is a fretboard diagram for the first six bars, showing fret numbers 0, 7, 5, 7, 7, 3, 5, 3, 2, 5, 2.



1st, 2nd Verses  
w/Riff A (1st 7 bars only)  
2nd time Gtr. II substitute Fill 5  
Em

1. I'm dig-gin' my way... Yes, I'm dig-gin' my way... to some - thin'.  
2. I'm sow-in' the seeds... Yes, I'm sow-in' the seeds... I've tak - en.

Riff B

Esus2 Em w/Fill 4 G5 D/F#

I'm dig-gin' my way... to some - thin' bet - ter.  
I'm sow-in' the seeds... I take for grant - ed.

(end Riff B)

Fill 4 (Gtr. I)

Fill 5 (Gtr. II)

w/Riff A  
w/Riff B (1st 7 bars only)  
2nd time Gtr. II substitute Fill 1  
Em

I'm push-in' to stay, \_\_\_\_\_ Yes, I'm push-in' to stay \_\_\_\_\_ with some - thin'.  
This thorn in my side, \_\_\_\_\_ Yes, this thorn in my side \_\_\_\_\_ is from the tree.

Gtr. II

12 14 14 14 12 15

I'm push-in' to stay \_\_\_\_\_ is with some - thin' bet - ter. \_\_\_\_\_ Ooh, it  
This thorn in my side \_\_\_\_\_ is from the tree I've plant - ed. \_\_\_\_\_

12 14 12 14 14

(end half time feel)

G5 D/F# E5 Rhy. Fig. 3 (Gtr. I) D5  
*f w/dist.*

Woh, \_\_\_\_\_ yeah, \_\_\_\_\_  
tears me and I bleed, \_\_\_\_\_ yeah, \_\_\_\_\_

Gtr. II

10 12 14 12 14

Gtr. III

Full Riff C Full Full

*sl.* *f w/dist.* *sl.* *sl.*

9 7 8 (8) 9 7 7 (7) (7) 7 5 7

\*w/ variations ad lib on repeat *sl.* *sl. sl.*

E5

Woh, And I woh, bleed, yeah... woh,

14 12 14 14

Full Full P H sl. sl. Full sl. Full

Full Full P H sl. sl. Full

7 (7) 7 5 7 5 7 (7) 9 7 8 (8) 9 7 7

1.

D5 A5

(end Rhy. Fig. 3)

⑥ open 3fr. E G (dist. off)

Oh, yeah.

12 14 14 12

(end Riff C)

(dist. off)

Full Full Full

sl. sl. P H

Full Full

sl. sl. P H

(7) (7) 5 7 7 (7) 7 5 7 5 7



## Em

E5

(end Rhy. Fig. 4)

E5

3rd time Gtr. III substitute Rhy. Fill 3

A5

N.C.

E5 Can't stop to save my soul. D5 I can't stop to save my soul. A5 I take the leash that's lead-ing me. N.C.

Gtr. II

|    |    |    |    |    |    |
|----|----|----|----|----|----|
| 14 | 12 | 14 | 14 | 12 | 14 |
|----|----|----|----|----|----|

E5

D5

(Gtr. III resume Rhy. Fig. 4)

45

NC

*To Coda II*

2nd time w/Rhy. Fig. 4 (1st 3 bars only)

E5

D5

*To Coda I*

 $\emptyset$ 

Gtr. III substitute Rhy. Fill 1

A5

NC

E5 D5 G4. in substitute Rhy. Fin 1 A5 N.C.

Caught un - der wheel's \_\_\_\_\_ roll. \_\_\_\_\_ Woh. \_\_\_\_\_ Oh, \_\_\_\_\_ the bleed - ing of me.

Rhy. Fill 1 (Gtr. III)

H

sl.

3

Full

H

sl.

3

Full

Rhy. Fill 2

1/2

sl.

1/2

sl.

sl.

Rhy. Fill 3 (Gtr. III)

H

5 7 7 7 X 7 7 9 9 12 12 14 14 16 14 16 14 12 14 12

sl. sl. sl. sl. 1/2

w/Rhy. Fig. 3 and Riff C

E5

D5

E5

Ooh, yeah. Yes, of me.

Gtr. II

12 14 12 14 12 12 15 12

D5

A5

N.C.

Woh, oh. Oh, the bleed - ing of me.

14 12 14 12 14 12 15 17

Interlude

w/Riff A (1st 6 bars only)

N.C.(Em)

Gtr. II

17 15 17 14 17 14

Gtr. III

*mf*  
w/light dist. & slide

9 12 11 12 9 12 11 12 9 12 11 12 12 14 11 12

\*Fill 6 (Gtr. I)

Harm.

*sl.*

*f* w/dist. Harm.

*sl.*

2

\*While lightly resting L.H. finger on string, slide up neck while picking in eighth note rhythm, thereby sounding random harmonics.



w/Fill 3

G5 D/F#

16 15 17 17 15 14 17 15 14

w/Riff A (1st 7 bars only)  
N.C.(Em)

8va

16 14 15 12 17 14 16 14 15 12 14 12

w/Fill 6 (G5) D.S. al Coda I (D/F#)

Hey!

16 14 16 14 15 12 17 14 11 11 12 11



N.C.(B5) (C5) E5

12 15 12 15 12 15

7 8 2 0 2 0 2 0 2 0

A tempo  
Gtr. II

12 15 12 15 12 14 11 14

Gtr. IV

P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4

2 0 2 0 2 0 2 0 2 0

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5) Rhy. Fig. 5A (end Rhy. Fig. 5A)

H P H P H P H P

P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4

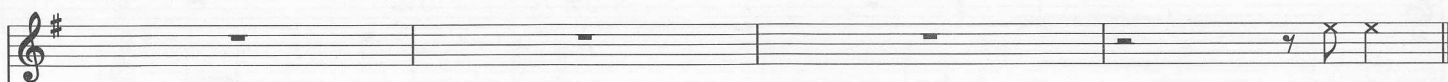
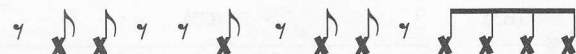
7 9 9 7 9 7 7 10 10 9 7 9 9 7 9 7 7 10 10 9

H P H P H P H P



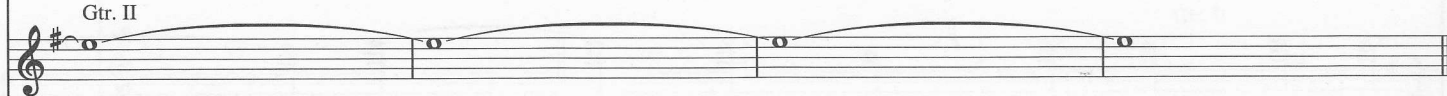
w/Rhy. Fig. 5A (2 times)

Gtr. III

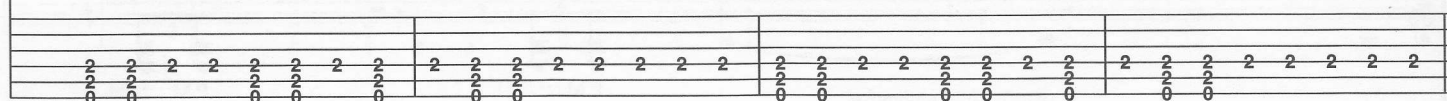


Huh, huh.

Gtr. II



Gtr. IV



### Half time feel

w/Rhy. Fig. 5A (4 times) (Gtrs. I & III)

w/Fill 2

E5

N.C.

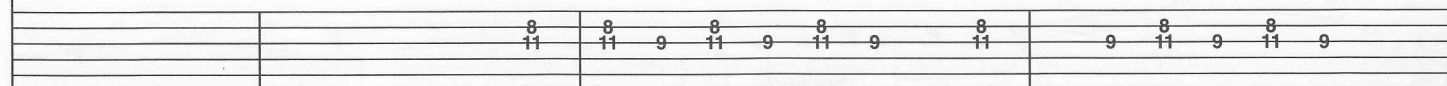
E5

N.C.

Gtr. IV



P.M.

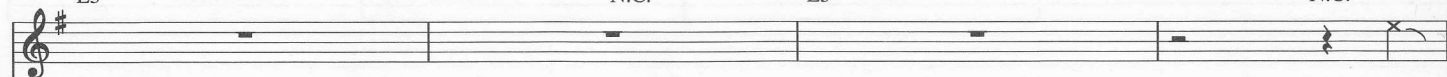


E5

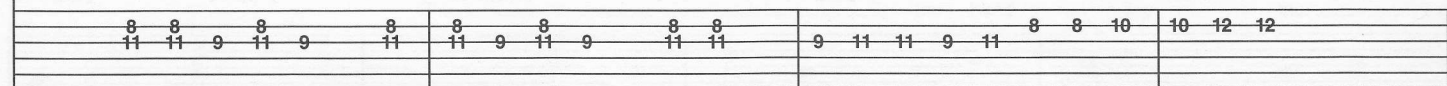
N.C.

E5

N.C.



Hey.



### Bridge

w/Rhy. Fig. 5A (4 times) and Fill 1

E5

N.C.

E5

N.C.



I am the beast that feeds the beast.

I am the blood, I am re-lease.

D.S. al Coda II

E5

N.C.

E5

N.C.



Come make me pure, bleed me a cure.

I'm caught, caught, I'm caught under.

w/Rhy. Fig. 5 and Fill 1  
 E5  
 N.C.  
 w/Rhy. Fig. 5A (3 times)  
 E5  
 N.C.

Come on.

Feel it, man.

P  
 P  
 P  
 P

0 14 12 14 12 14 14 14 12 14 12 14 12 14 10 12

P  
 P

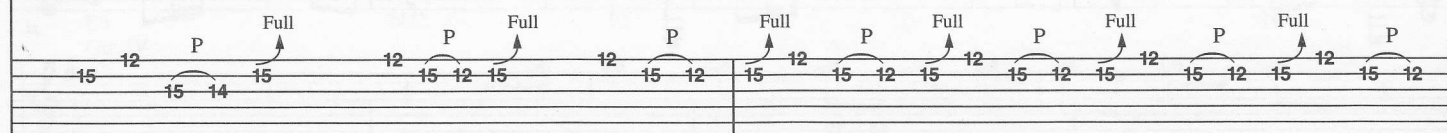
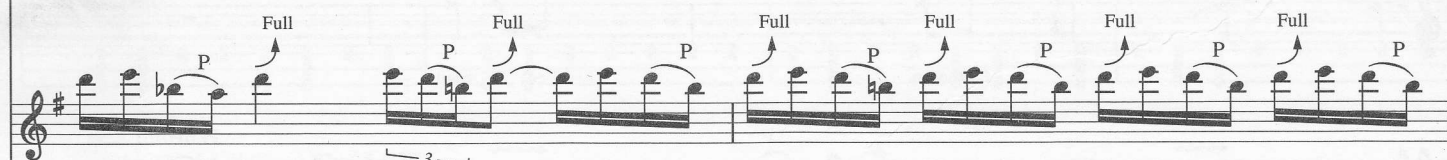
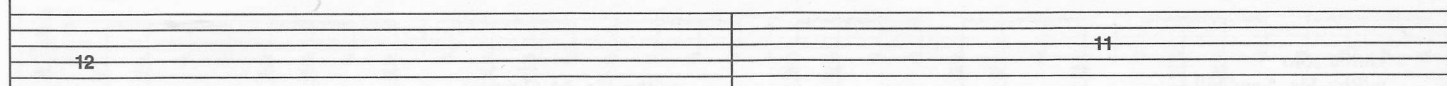
sl.  
 sl.

[illegible]

(end half time feel)

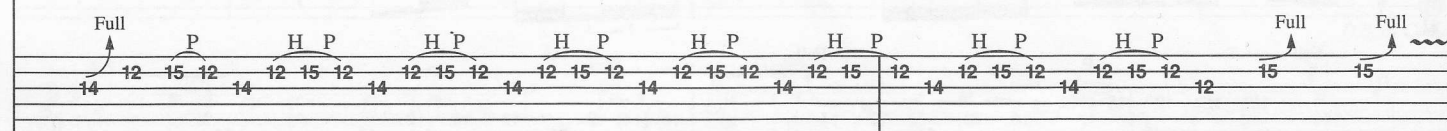
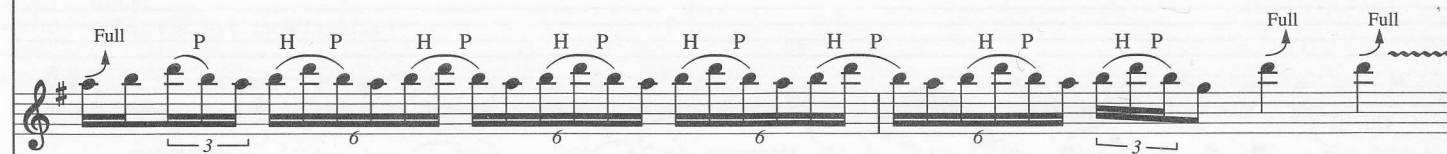
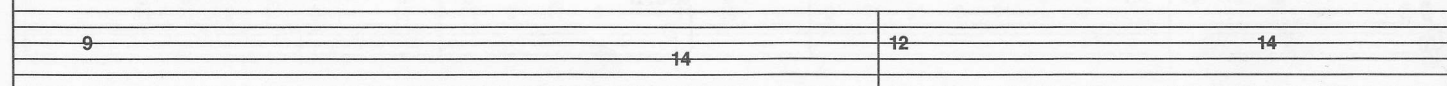
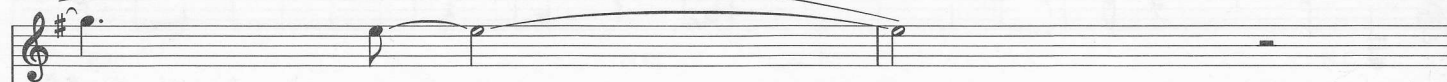
B5

C5



w/Rhy. Fig. 5  
E5

N.C.





E5

N.C.

E5

N.C.

E5

N.C.

(Gtr. II out)

Full

Full

Full

Full

Full

1½

sl.

Full

Full

Full

Full

1½

sl.

12

14

12

15

15

12

15

12

14

12

14

15

15

15

15

12

17

17

(17)

w/Rhy. Fig. 4

E5

Gtr. III

D5

Gtr. III

9 9 11 14 12 14 12 11 (11) 12 14 14 16 12 14

7 7 9 12 10 12 10 9 (9) 10 12 12 14

0

sl. sl. sl. sl. sl. sl. sl. sl.

w/Rhy. Fill 2 (Gtr. I)  
E5

A5 sl. sl. N.C. sl. D5

sl. sl.

12 14 16 15 16 14 12 14 (14) 9 9 11 14 12 14 12 11 10 12 10 9

sl. 0 sl. sl. sl.

w/Rhy. Fig. 4 (last 2 bars only)

A5 N.C. \*w/Riff A (Gtrs. I & III)  
N.C.(Em)

Hey! Hey!

1/2 P (wah off)

11 12 14 14 16 12 14 12 14 12 14 14 14 14 14 14 12 14 12

sl. sl. sl. sl.

\*w/dist.

Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey!

Gtr. II

*f*

16 15 16 16 15 16 16 15 16 16 15 16 16 15 16 16 15 16

14 12 14 14 12 14 14 12 14 14 12 14 14 12 14 14 12 14

Gtr. I substitute Fill 3

G5 D/F# (Gtr. III out) \*\*w/Riff A (1st 3 bars only) (Gtr. I)  
N.C.(Em)

Hey!

*mp*

16 15 16 16 15 16 16 15 16 16 15 16 16 15 16 16 15 16

14 12 14 14 12 14 14 12 14 14 12 14 14 12 14 14 12 14

12 15 17

9 12 14

\*\*Clean tone

w/Fill 7

w/Riff A (last 4 bars only)

Oh, ho. Yeah.

G5 D/F#

14 12 12 15 14 12 14 12 15 14

3rd Verse

w/Riff A (1st 7 bars only)

w/Riff B (2 times)

Em

3. I'm dig - gin' my way. Yes, I'm dig - gin' my way to some - thin'.

12 12 14 14 12 12

w/Fill 8

G5

D/F#

I'm dig - gin' my way to some - thin' bet - ter, yeah.

14 12 14 12 15

Fill 7 (Gtr. I)

H

H

5 0 0 4 5 4

(7) 6

Fill 8 (Gtr. I)

sl. sl.

7 9 X 7 9 X 7

5 7 X 5 7 X 5

sl. sl.



w/Riff A  
Em

I'm push-in' to stay. Yes, I'm push-in' to stay with some - thin'.

12 12 14 15 12 11 12 12

(end half time feel)

G5 D/F#

I'm push-in' to stay with some - thin' bet - ter, yeah, with some - thin' bet -

grad. rit.

14 12 12 14 12 15 14 12

Free time

Em7 N.C. Em

ter. Oh.

Gtr. II

14 15 12 11 11 12

Gtr. III (Gtrs. I & III out) Gtr. IV

Gtr. I dim.

7 8 9 10

# NOTHING ELSE MATTERS

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Chord diagrams for guitar:

- C: 3 2 1
- Am: 2 3 1
- D: 1 3 2
- E5: 1
- E5<sup>VII</sup>: 1 3 4 7fr.
- D5: 1 3 4 5fr.
- C5: 1 3 4 3fr.
- G5: 1 3 4 3fr.
- B5: 1 3 4

Slowly ♩. = 54

Intro Em \*Gtr. II

\*\* *mp*

15

15

Gtr. I

*mp* w/clean tone & fingers  
let ring throughout

\*Orchestra arr. for gtr.  
\*\*Vol. swell

*p*

Am

*mp*

5

*P*

*H P sl.*

*sl.*

*P*

*P*

*H P sl.*

*sl.*

*P*

C Dadd2

Em

D C Em D C

Gtrs. I & \*III

w/pick

\*clean tone



Em Gtr. II

D C G B7 Em

(Gtr. II out)

8va

loco

mp

16 15 17 19 15 19 13 12 14

[illegible]

1st Verse

Em D Cadd2 N.C. Em

So close, no mat-ter how\_ far\_ Could-n't be much more\_

\*Gtr. IV

0 5 3 3 2 0

Rhy. Fig. 2 (Gtr. III)

The musical notation for Rhythm Figure 2 (Guitar III) is presented on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some notes beamed together. Below the staff, there are three lines of guitar tablature. The first line contains the numbers 3, 0, 0, 0. The second line contains the numbers 2, 2, 2. The third line contains the numbers 0, 2, 2. The tablature is divided into two measures by a vertical line. The first measure contains the numbers 3, 0, 0, 0. The second measure contains the numbers 2, 2, 2.

\*Orchestra arr. for gtr.

D Cadd2 N.C. Em D Cadd2

from the heart. For - ev - er trust - ing who we are.

G B7 Em N.C.

And noth - ing else mat - ters.

Gtr. II

Gtr. IV

P

(end Rhy. Fig. 2)

2nd Verse  
w/Rhy. Fig. 2

Em D Cadd2 N.C. Em

I nev - er o - pened my - self this way. Life is ours, we live it

Gtr. II

H

(Gtr. IV out)

D Cadd2 N.C. Em D Cadd2

our way. All these words I don't just say.

H

7 7 8 9 12 12 10 11 8 9

G B7 Em N.C.

And noth - ing else mat - ters. Yeah!

H

8 7 11 9 7 7 7 7 7 7

3rd Verse  
w/Rhy. Fig. 2 (1st 8 bars only)

Em D Cadd2 N.C. Em

Trust I seek and I find in you. Ev - 'ry day for us

H

7 7 7 7 7 7 7 7 7 7

Rhy. Fig. 3 (Gtr. I)

sl. sl. sl. sl.

0 2 0 5 7 7 5 4 2 3 0 2 0 5 7 7 5

0 2 0 5 7 7 5 4 2 3 0 2 0 5 7 7 5



D Cadd2 N.C. Em D Cadd2

some - thing new. O - pen mind for a dif - f'rent view.

H

7 7 8 9 7 7 7 7 12 14 11 12 14

4 5 2 3 3 2 0 2 0 5 7 7 9 7 5 4 5 2 3 2

sl. sl.

G B7 Em C Gtr. III Am

And noth - ing else mat - ters.

12 15 14 12 14 15 14 12 15 14 12 12

(cont. in slashes)  
(end Rhy. Fig. 3)

3 2 3 2 2 3 2 0 0 0 0

Chorus D C Am D

Gtrs. I & III

Nev - er cared for what they do. Nev - er cared for what they

Gtr. II

14 15

C Am D w/Rhy. Fig. 1 (Gtrs. I & III)  
Em

know, oh, and I know.

Gtr. II

Gtr. IV

12 17 17 19 12 14 15 14 12 11 12 14

4th Verse  
w/Rhy. Fig. 2 (1st 8 bars only) (Gtrs. I & III)  
Em

D Cadd2 N.C. Em

So close, no mat-ter how far. Could-n't be much more.

Gtr. II

(Gtr. IV out)

H

12 12 14 7 7 8 9 8 7 8 9 9

D Cadd2 N.C. Em D Cadd2

from the heart. For-ev-er trust-ing who we are.

H

7 7 10 10 8 7 9 10 8 7 8 9

G B7 Em C Am Chorus  
Gtrs. I & III Rhy. Fig. 4 D

And noth-ing else mat-ters. Nev-er cared for what they do.

\*Vol. swell

9 9 9 8 10 14

C (end Rhy. Fig. 4) Am D (end Rhy. Fig. 5)

Rhy. Fig. 5

Nev-er cared for what they know, oh, and I know,

14 14 13 14 15

w/Rhy. Fig. 1 (Gtrs. I & III) Em Interlude Em

oh, yeah. That's right.

Gtr. II 8va

Gtr. I \*\*8va

Gtr. III let ring \*

12 12 14 12 15 12 14 15 17

\* 15/12 17/12 17/14 17/12 19/15 17/12 20/17 17/12

\*Gtr. I notated to left of slashes.  
\*\*8va refers to both gtrs.

Am 8va C Dadd2 Em loco

loco

19 15 15 14 11 11 14 11

12/8 13/5 8 5 5 5 8/8 5 5 5 12/0 13/1 12/0 0 0 14/0 15/3 14/2 0 3 0 12/7 12 0 0 12/7 0 12 0 0



[illegible]

8va-----

loco

sl.

sl.

C Gtr. II loco

Dsus2

Em

N.C.

12 14 14 14 12 12 10 12 7 10 8 7 8 10

The musical score for guitar I is written on a single staff in G major (one sharp). The melody consists of eighth and quarter notes. The fretboard diagram below shows the fret numbers for each note: 12, 13, 12, 12, 14, 14, 12, 14, 15, 14, 15, 14, 15, 14, 15, 14(14), 12, 14, 12.

[illegible]

\*Vol. swell

5th Verse  
w/Rhy. Fig. 2 (Gtr. III)  
Em

I nev - er o - pened my - self this way. Hey, life is ours, we live it

D Cadd2 N.C. w/Rhy. Fig. 2 (last 7 bars only) (Gtr. I) Em

H H

9 7 7 8 9 9

14 3 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 2

our way. All these words I don't just say.

D Cadd2 N.C. Em D Cadd2

Gtr. II H H

7 7 8 7 9 7 7 8 7

6th Verse  
w/Rhy. Figs. 2 (1st 8 bars only) & 3  
Em

And noth - ing else mat - ters. Yeah! Trust I seek and I

G B7 Em

9 7 8 10 12 8 8 8 8

D Cadd2 N.C. Em D Cadd2 N.C.

find in you. \_\_\_\_\_ Ev - 'ry day for us \_\_\_\_\_ some - thing new. \_\_\_\_\_ Oh. \_\_\_\_\_

The first system of music features a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "find in you. \_\_\_\_\_ Ev - 'ry day for us \_\_\_\_\_ some - thing new. \_\_\_\_\_ Oh. \_\_\_\_\_". Above the melody are chord markings: D, Cadd2, N.C., Em, D, Cadd2, and N.C. Below the melody is a guitar accompaniment line in treble clef, and below that is a bass line in bass clef. The guitar line includes fret numbers 7, 5, 5, 3, 8, 8, 8, 9, 7, 5, 5, 3.

Em D Cadd2 G B7

\_\_\_\_\_ O - pen mind for \_\_\_\_\_ a dif - f'rent view. \_\_\_\_\_ And noth - ing else \_\_\_\_\_

The second system continues the vocal melody with the lyrics "\_\_\_\_\_ O - pen mind for \_\_\_\_\_ a dif - f'rent view. \_\_\_\_\_ And noth - ing else \_\_\_\_\_". Chord markings above the melody are Em, D, Cadd2, G, and B7. The guitar accompaniment and bass line continue with fret numbers 7, 8, 7, 8, 5, 7, 3, 5, 3, 2.

Em C Am Chorus w/Rhy. Fig. 4 (3 times) (Gtrs. I & III) D C Am

mat - ters. \_\_\_\_\_ Nev - er cared for things they say. \_\_\_\_\_

Riff A (Gtr. II) (end Riff A)

The third system begins with the lyrics "mat - ters. \_\_\_\_\_ Nev - er cared for things they say. \_\_\_\_\_". Chord markings above the melody are Em, C, Am, D, C, and Am. A section labeled "Chorus w/Rhy. Fig. 4 (3 times) (Gtrs. I & III)" is indicated. Below the melody, "Riff A (Gtr. II)" and "(end Riff A)" are marked. The guitar accompaniment and bass line include fret numbers 0, 3, 5, 7, 10, 8, 7, 10, 10, 7, 7, 10, 7, 9, 7, 10, 7, 9, 10, 9, 7, 9.

w/Riff A (3 times) D C Am D

Nev - er cared for games \_\_\_\_\_ they play. \_\_\_\_\_ I nev - er cared for what they do. \_\_\_\_\_

w/Rhy. Fig. 5 (Gtrs. I & III) C Am D C Am

I nev - er cared for what they know, \_\_\_\_\_

The fourth system continues the vocal melody with the lyrics "Nev - er cared for games \_\_\_\_\_ they play. \_\_\_\_\_ I nev - er cared for what they do. \_\_\_\_\_". Chord markings above the melody are D, C, Am, D, C, and Am. A section labeled "w/Rhy. Fig. 5 (Gtrs. I & III)" is indicated. The guitar accompaniment and bass line include fret numbers 7, 10, 10, 7, 7, 10, 10, 7, 7, 10, 7, 9, 7, 10, 7, 9, 10, 9, 7, 9.



D Em

Guitar solo  
E5 E5 VII

Gtr. I *f*

oh, and I know. Yeah, yeah, yeah!

Gtr. II

(mp)

10 12 12 10 12

Gtrs. I & III

(Gtr. I cont. in slashes)

Gtr. III  $\frac{1}{2}$

P.M. w/dist.

*f*

$\frac{1}{2}$

15 14 15 14 12 12 14 12

D5 C5

⑥ 3fr. 2fr.  
G F# E5

P.M.-----

E5 VII

10 8 12 12

H P sl.

Full Full P P P P

H P

Full Full P P P P

11 12 11 14 11 12 12 14 14 12 14 12 14 12 15 12 14 15 12 15 12 14 15 12 14

sl.

D5 C5

⑥ 3fr. 2fr.  
G F# E5

P.M.-----

E5 VII

10 11 8 9 12

14 14 14 14 14

Full Full Full Full Full Full

P P P H Full Full Full Full Full

15 12 14 15 12 14 15 12 15 15 0 15 12 15 12 15 15 15 12 15 12 15 14 12

D5 C5 G5 B5 E5

12 14 0

Full P Full P Full

*mf*

12 15 14 12 15 14 12 12 12 14 12 14 (14) 12 12 14 12 12 15 15 (15) 12 15 15 15

Freely (cont. in notation)

dim.

H sl. H (Gtr. III out)

15 15 15 15 15 12 15 12 7 5 7 5

A tempo Em

Outro Em

dim.

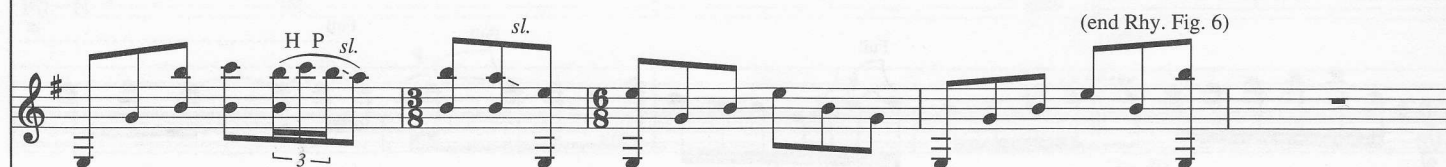
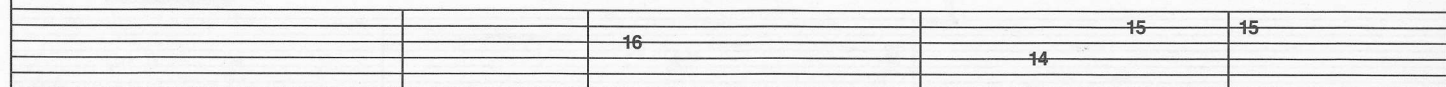
Gtr. I

*mp* w/clean tone & fingers

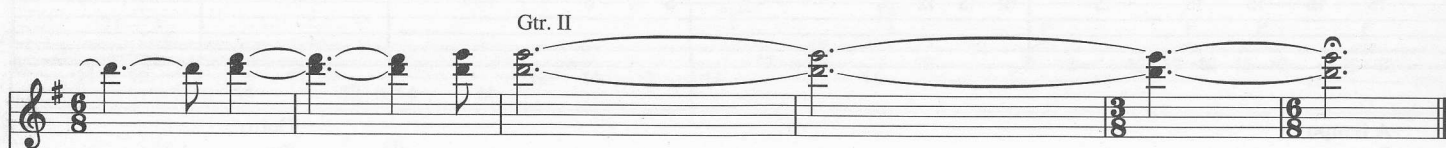
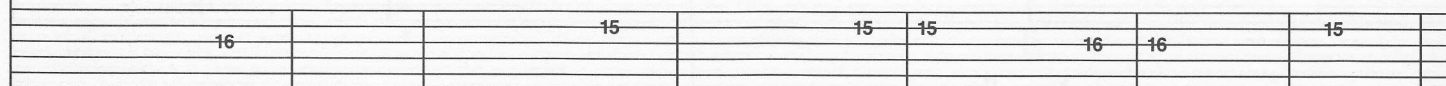
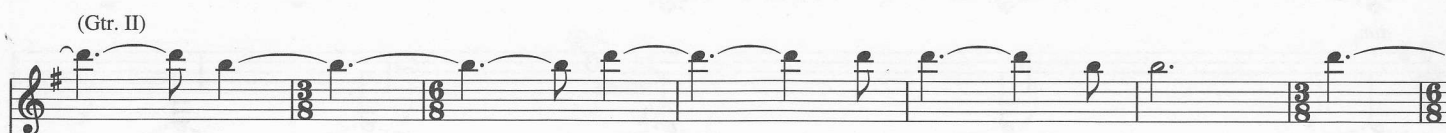
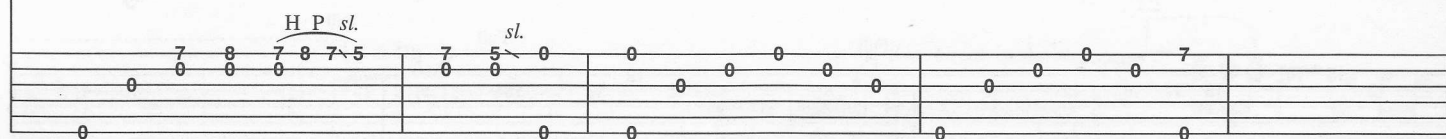
Rhy. Fig. 6 P

0 0 0 0 0 0 0 0 7 7 0 0 0

w/Rhy. Fig. 6 (2 times)

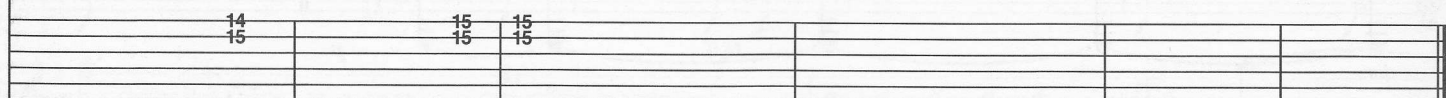


(end Rhy. Fig. 6)

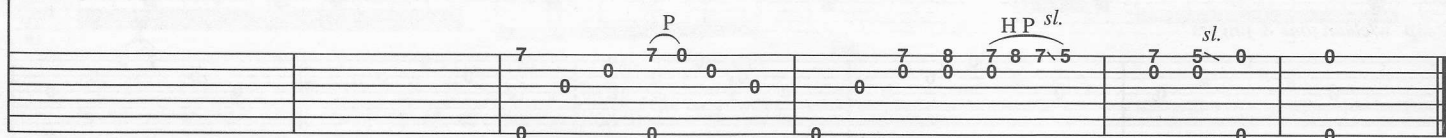


*pp*

*rit.*



*rit.*





# UNTIL IT SLEEPS

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Moderately ♩ = 124

Intro (Cymbal)

N.C.  
\*Gtr. I  
H P

*mp*

H P

10 12 10 12 10 10 10 9 9 10 12 12

\*Orchestra arr. for gtr.

1st Verse  
N.C.

Where do I take this pain of mine?

Gtr. I

15 12 12 14 14 12 15 13 12

Rhy. Fig. 1 (Gtrs. II & III)

*mf* clean tone  
let ring

0 3 1 0 2 0

Am

N.C.

I run but it stays right by my side.

(end Rhy. Fig. 1)

*dist. tone*

0 3 1 0 2 0 3 3 3

## Am

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef. The first measure contains a half note G4 (first line) with a slur above it and a fermata above the note. The second measure contains a half note E4 (second line). The third measure contains a half note D4 (first space). The fourth measure contains a half note C4 (first line). The fifth measure contains a half note B3 (first space). The sixth measure contains a half note A3 (first line). The seventh measure contains a half note G3 (first space). The eighth measure contains a half note F3 (first line). The ninth measure contains a half note E3 (first space). The tenth measure contains a half note D3 (first line). The eleventh measure contains a half note C3 (first line). The twelfth measure contains a half note B2 (first space). The thirteenth measure contains a half note A2 (first line). The fourteenth measure contains a half note G2 (first space). The fifteenth measure contains a half note F2 (first line). The sixteenth measure contains a half note E2 (first space). The seventeenth measure contains a half note D2 (first line). The eighteenth measure contains a half note C2 (first line). The nineteenth measure contains a half note B1 (first space). The twentieth measure contains a half note A1 (first line). The system ends with a double bar line.

| <i>sl.</i> |  |  |    |    |    |
|------------|--|--|----|----|----|
| 15/17      |  |  | 12 | 15 | 13 |
|            |  |  | 14 | 14 | 12 |
|            |  |  | 14 |    |    |
|            |  |  |    |    |    |

(end Rhy. Fig. 2)

(End Ruff: Fig. 2)  
 P.M. P.M. P.M. P.M. P.M. P.M.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 5 | 7 | 5 | 4 | 5 | 5 | 5 | 5 | 5 | 0 | 0 | 5 | 7 | 5 | 4 | 5 | 5 | 5 | 5 | 0 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

(end Rhy. Fig. 2A)

(end July: Fig. 27a)

[illegible]

## Am

Am G F Am G F

And the pain still hates me, so hold me un - til it sleeps.



|    |    |    |    |    |    |
|----|----|----|----|----|----|
| 13 | 12 | 13 | 14 | 12 | 14 |
|    |    |    |    |    |    |
|    |    |    |    |    |    |

A5

G

12 14 15 12 14 12

Rhy. Fig. 3 (Gtr. II)

clean tone  
let ring

0 3 1 0 2 0 0 3 0 2 3 1 3

Rhy. Fig. 3A (Gtr. III)

dim.

clean tone

3 4 5

Fmaj7

2nd Verse  
Am

Just like the curse, just like the stray.

12 12

(end Rhy. Fig. 3) Rhy. Fill 1 (Gtr. II)

(end Rhy. Fill 1)

0 2 1 0 0 1 0

(end Rhy. Fig. 3A) Rhy. Fill 1A (Gtr. III)

(end Rhy. Fill 1A)

0 2 3 2 0



w/Rhy. Fig. 1  
N.C.

Am

— You feed it once and now it stays, —

Gtr. I

14 12 14 12 11 11 14 14

Chorus  
w/Rhy. Figs. 2 & 2A (both 3½ times)  
Am

N.C.

— now it stays. So tear me o -

13 12 14 12 14 12 14 12

F

Am

G

F

pen, but be - ware there's things in - side with - out a care.

14 14

Am

G

F

Am

G

— And the dirt still stains me, so wash me

12 12 12 12 12 13 15 14 15 17 14 17

Bridge

F E5 N.C. E5 N.C.

un - til I'm clean. It grips you, so hold me.

Gtr. I

17 17 17 14 14 14 14 14 12 14

Rhy. Fill 2 (Gtr. II) Rhy. Fig. 4 (end Rhy. Fig. 4)

P.M. P.M. P.M.

5 0 3 3 0 5 7 0 7 5 0 4 5 5 7

Rhy. Fill 2A (Gtr. III) Rhy. Fig. 4A (end Rhy. Fig. 4A)

sl. sl. P.M.

2 2 2 2 2 2 0 7 5 8 7 8 9 7 9 7 8 9 0 0 0 0 5 6 7

w/Rhy. Figs. 4 (2½ times) & 4A (3 times)

E5 N.C. E5 N.C. E5 N.C.

It stains you, so hold me. It hates you, so hold me.

Gtr. I

12 14 14 14 14 12 14 12 10

E5 N.C. E5 N.C. w/Rhy. Fill 3 E5 N.C.

It holds you, so hold me un-til it sleeps.

14 14 14 14 12 14 14 12 12 14 14 14

w/Rhy. Figs. 3 & 3A A5 G Fmaj7

(Un-til it sleeps.) Un-til it sleeps. (Un-til it sleeps.)

14 12 12

3rd Verse w/Rhy. Fills 1 & 1A Am w/Rhy. Fig. 1 N.C.

So tell me why you've chosen me.

*p* *mp*

14 10 9 12 9

Am N.C. 8va

Don't want your grip, don't want your greed. I don't want it.

15 17 16 14 16 17 15 17 15

Rhy. Fill 3 (Gtr. II)

P.M. P.M.

5 7 5 0 3 4 0



# Chorus

w/Rhy. Figs. 2 & 2A (both 3½ times)

Am

So tear me o - pen, make you gone. No long - er will you hurt an - y - one.

8va-1 loco

17 14 14 12 12

Am

And the pain still shakes me, so hold me un - til it sleeps.

G F Am G F

w/Rhy. Fills 2 & 2A

\*Gtr. IV

Gtr. I

12 12 14 12 15 15 15 15 15 15 15 15 15 15 15 15 15 15

\*Orchestra arr. for gtr.

## Bridge

w/Rhy. Figs. 4 & 4A (both 3½ times)

E5 N.C.

E5 N.C.

E5 N.C.

E5 N.C.

It grips you, so hold me. It stains you, so hold me. Ooh yeah.

(Gtr. IV out) Gtr. I

17 16 12 12 14 12 14 12 12 12 14 12 14

E5 N.C.

E5 N.C.

E5 N.C.

It hates you, so hold me. It holds you, holds you, holds

12 12 12 12 14 12 14 12 12 12 14

E5

Guitar solo  
Am

you un - til it sleeps. (Un - til it sleeps.)

Gtr. I

H H H 8va sl.

12 12 14 12 15 12 15 15 12 15 12 15 17 19 15 17

Gtr. III

P.M. 8va sl. w/wah as filter

0 0 0 0 0 0 0 0 7 8 9 17 17 17 17 17 17 17 17

0 0 0 0 0 0 0 0 5 6 7

Gtr. II

P.M. clean tone

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Un - til it sleeps. Un - til it sleeps.)

8va-*loco*

12 12 15 13 12 14 14

8va

Full Full P sl.

20 17 17 17 17 17 17 20 20 20 P 17 20 17 17 15 12 12 15 12 sl.

let ring

P P

3 1 0 2

8va -----

*sl.* *P* *Full* *Full* *sl.* *sl.* *sl.*

*sl.* 17 17 17 17 17 17 17 17 17 17 20 17 17 17 17 17 20 20 17 15 17 17 15 12 12 15 12 *sl.*

*H* *H* *let ring* *H* *let ring*

0 0 0 0 1 1 3 2 4 0 1 1 0 0 2 3

Cmaj7

I don't want it, no.

*loco* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

7 7 7 7 5 7 9 (9) 14 14 (14) 7 7 7 7 5 7 9 (9) 12 12 (12)

*sl.* *sl.* *1/2* *sl.* *sl.* *let ring*

0 3 1 0 0 0 0 0 0 3 2 3 0 3 1 0 0 0 0 0 3 2 3



C Am

I don't want it, want it, want it, want it, want it, no.

H

10 12 10 14 12 14 14 14 14 14 14 14

sl. sl. \* 1 1 1 1 8va sl. loco

\* trem. bar

sl. sl. 7 7 7 7 5 7 7 9 9 12 10 12 13 15 12 13 15 (15) 17 17 18

sl. (wah off)

let ring-----4 (dist. on)

3 2 0 1 0 0 0 0 0 0 0 0

\*Depress bar before striking notes.

Chorus  
w/Rhy. Figs. 2 & 2A (both 4 times)

Am G F Am G F

So tear me o - pen, but be-ware there's things in - side with - out a care.

Gr. I

14 12 12 14 14 14 17 14

Am G F Am G F

And the dirt still stains me, so wash me till I'm clean, ah.

8va

12 12 12 12 12 12 12

w/Rhy. Fig. 2A (4 times) (Gtrs. II & III)

A5 D5/A F/A A5 D5/A F/A

I'll tear me o - pen, I'll make you gone. No long - er will you hurt an - y - one.

8va----- loco

17 15 13 12 15 13 12 15 14 14

A5 D5/A F/A A5 D5/A F/A

And the pain still shakes me, so hold me un - til it sleeps.

15 12 15 15 15 15 15 15 12 14 14 15 15 14 15

Outro  
A5

(Un - til it sleeps.) Un - til it sleeps. Un - til it

8va-----

12 14 16 17 15 17 15

clean tone  
let ring

H H

0 3 1 0 2 0 0 2 0 3 1 0 2 0 1

Gtr. III (Gtr. III out)

dim.

2 0

Am

sh - sh - sh - sh - sh... Un-til it sleeps.

Gtr. I  
8va

rit.

17 19 15 17 15

Gtr. II

rit.

0 3 1

Free time

Asus2  
Gtr. I

\* <  
Gtr. IV

H P H P

let ring

H P H P

0 1 0 0 1 0 1 0 2 2 2

\*Vol. swell (Gtr. IV only)



# HUMAN

Words and Music by  
James Hetfield and Lars Ulrich



Drop D tuning down 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderately slow  $\text{♩} = 82$

Intro

D5 E5 F5 D5

\*Gtr. I

Play 4 times  
A5 G#5 N.C.

(Gtr. I out)

P.M. P.M. P.M. P.M. P.M. P.M.

*mf*

\*Orchestra arr. for gtr.

Faster  $\text{♩} = 94$

N.C.

Rhy. Fig. 1 (Gtrs. II & III)

Full

F5

(end Rhy. Fig. 1)

*f*

*sl.*

Full

*sl.*

w/Rhy. Fig. 1 (2 times)

N.C.

8va-----

F5

N.C.

Gtr. I

F5

D5  
(Gtr. I)

N.C.

D5  
loco

8va-----

Rhy. Fig. 2 (Gtrs. II & III)

N.C. D5 N.C. w/Rhy. Fig. 2 (Gtr. II) D5

8va

P

12 13 15 15 19 20 15 16 17 16 15 P 15 15 15 15

14 14 15 15 17 15 15 14 12 15 12 17

(end Rhy. Fig. 2) Rhy. Fig. 2A (Gtr. III)

H H H

0 0 6 7 X X 0 0 0 0 0 6 7 6 5 3 5 3 2 7 7 7

0 0 6 7 X X 0 0 0 0 0 6 7 6 5 3 5 3 2 5 0 5 0 5

H H H

N.C. D5 N.C. D5

P P P P

15 15 15 15 13 13 10 10 10 10

14 12 12 14 12 12 12 12 12 10

7 13 14 13 12 7 7 7 7 13 14 7 7 7

5 11 12 11 10 5 5 5 5 11 12 5 5 5

sl. sl.

1st Verse D5 F5

Don't you leave me, Fa - ther Time...

mp

10 10 10 10 10 10 13 10

13 14 15 13 12 12 10 12 10 11 10 11 13

12 10 12 10 11 10 11 13

(end Rhy. Fig. 2A) Rhy. Fig. 3 (Gtrs. II & III)

sl. sl.

7 13 14 13 12 10 12 10 9

5 11 12 11 10 8 10 8 7

sl. sl.

G5 D5 N.C. D5

Take me with\_ you. Tell me, does\_ your sun\_

*mf* *sl.* *8va* *sl.* *loco* *P* *mp* *P*

12 10 12 13 14 14 17 20 20 17 20 20 17 20 22 20 17 17 15 15 13 10 10 10 12 13

H

H

F5 G5 A5

still shine?\_ Come squeeze the world and drip it down my throat\_ a - gain,\_

H H

10 12 10 13 12 13 13 12 13 12 13 10 12 10 12 10 12 9 12 9 12 10 12 10 12

H H

(end Rhy. Fig. 3)

P.M.:~ P.M.:~





2nd Verse  
w/Rhy. Fig. 3  
D5

Touch me so I think I'm here.

G5 D5 N.C. D5

Skin my senses. Barely breathing, mi-

P P

P P

10 13 10 10 10 10 10 13 10 13 10 13 10 13 10 13 10

mus hu - man. Please, squeeze the world and drip it down my throat a - gain, sl.

13 10 13 10 13 10 10 13 13 10 12 13 12 13 sl.

w/Rhy. Fig. 2

D5 N.C. D5 N.C.

uh. Oo, down my throat a -

8va-

*f*

P

P

P

15 17 17 20 17 15 15 15 15 15 15 15 13 13 15 17

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

Chorus  
w/Rhy. Fig. 1 (2 times)  
N.C.

D5 N.C.

gain. Oh, whoa, whoa. You've got to breathe, man, breathe.

*loco*

H H

20 20 20 13 12 12 15 H 13 10 12 12 10  
20 20 20 13 12 12 15 13 14 13 14 14 13 15 13 12

F5 N.C. F5

(Com-in' up for air. Breathe, man, breathe. Com-in' up for...)

(Gtr. I out)

10 10 10 12 12 10 10 12 14 13 15 13 15 15 15 17 15 16 13 15 13 15 15 15 17 16 15 17 13 13

Half time feel  
Guitar solo  
D5

Gtr. II

...air.

Gtr. III  
Harm. (8va)

Harm. (8va)

w/wah

Harm.

Harm.

0 5 4 3 2.6 2.6 7 7 7 7 7 7 0 0 0 4 4 0 0 0 0 0 5 5 5 5



trem. pick  
 Full  
 Full

5 5 5 4 4 4 3 2.6 2.6 2.6 2 2

Gtr. I  
 trem. pick  
 p

⑥ 7fr.  
 A  
 sl.  
 (end half time feel)

You've got to

(cont. in Rhy. Fill 1)  
 Full  
 P

P  
 P  
 P  
 P  
 P  
 Full  
 P

13 12 0 13 12 13 12 13 12 12 (12) 10

mf

Outro-Chorus  
 w/Rhy. Fig. 1  
 Gtr. III substitute Rhy. Fill 1  
 N.C.

breathes, man, breathe.

(Com - in' up for

Gtr. I

8va

20 20 18 17 19 17 19 17 18 17 20 18 17 19 17 18 17 20 18 17 19

N.C.

Breathe, man, breathe.

air.)

(Gtr. I)

8va

H H H H H

16 17 16 17 16 17 16 17 17 20 17 18 20 18 20 16 17 20 20 18

Gtr. III

Gtrs. II & III

Gtr. II

1 1/2 1 1/2

10 8 6 (6)

0 0 0 7 0 6 3 0 3

sl.

Rhy. Fill 1 (Gtr. III)

Full

(wah off)

Full

12

0 7 0 6 3 0 3

sl.

Words and Music by  
James Hetfield and Lars Ulrich

E5<sup>(type2)</sup>

⑥ = E♭    ③ = G♭  
⑤ = A♭    ② = B♭  
④ = D♭    ① = E♭

*Play 3 times*

\*Gtr. II

## Intro

\*\*Gtr. III

*P*

Gtr. I

*mf* *dist. tone* P.M.

P.M.

\*Dist. tone w/wah as filter

\*\*Orchestra arr. for gtr.

(cont. in notation)

*Play 3 times*

⑤ 14fr.  
B

(wah off)

mf

P.M.

P.M.:



N.C.(E5) (D)

*f*

\*Rhy. Fig. 1 (Gtrs. I & II)

*f* P.M. P.M. P.M. P.M. P.M. P.M.

(end Rhy. Fig. 1)

\*Play w/slight variations ad lib when recalled throughout (2nd bar only).

w/Rhy. Fig. 1 (3 times)

(E5) (D) (E5) (D) (E5) (D)

Gtr. III

*let ring-----*

E5 VII

Gtr. II  $\diamond$

⑥ 19fr. B *sl.* (Gtr. II out) N.C.

Gtr. III

Gtr. I

Fill 1 (Gtr. I out)

*pick slide w/delay-----*

1st Verse  
\*N.C.(E5)

And now I wait my whole life - time for you.

9 9 7 7

\*Chords implied by bass when gtrs. are tacet (throughout).

And now I wait my whole life - time for

9 7 9 11 12 11 9 7  
5 7 9 10 9 7 5

D5 E5<sup>VII</sup>  
Gtrs. I & II *f*

w/Fill 1 (Gtr. I)  
⑥ 12fr. E  
Gtr. II *sl.* (Gtrs. I & II out)

you.

\*\*Gtr. IV (Gtr. IV out) Gtr. III

Gtr. III

9 7 7 8 10 12 14 12 14 12 14

\*\*Orchestra arr. for gtr.

N.C.(E5)

I ride the dirt, I ride the tide for you.

Gtr. IV  
Gtr. III

10 12 10 12 10 12 10 12  
12 14 12 14

\*Gtr. IV to left of slashes in TAB.

—19

\*P.M. refers to Gtr. III only.



Chorus  
w/Rhy. Fig. 1 (4 times)  
N.C.(E5)

(D) (E5)

Out - law of \_\_\_\_ torn.

Gtr. III

12 9 8 7 10 7 7 10 8 9 10 7 10

(D) (E5) (D)

Out - law of \_\_\_\_ torn. Out - law of \_\_\_\_

8 7 8 7 7 7 7 8 9 7 8 10 10 7 10 8 7 8 7 7

(E5) (D) E5 VII Gtrs. I & II (Gtr. II out)

\_\_\_\_ torn. And I'm torn.

*mf*

9 10 10 7 10 8 7 8 7 7 9 7 9 8 7 9 7 9 8 7

w/Fill 1 N.C. (Gtr. I out) 2nd Verse N.C.(E5)

So on \_\_\_\_ I wait \_\_\_\_ my whole \_\_\_\_ life - time.

*mp*

10 9 10 12 14 12 14 14 12

for\_\_\_\_\_ you. So on\_ I wait\_\_\_\_\_ my whole\_ life - time\_

\* *mp*

12 14 12 14 12 14 12 14 12

\*Vol. swell

(Gtr. II out)

⑥ 22fr. D *sl.* D5E5

D5 E5 VII

Gtr. II *f*

for\_\_\_\_\_ you. (w/delay repeats)

Gtr. III

7 8 7 8 7 9 10 7 10 8 7 8 7 15 12 15 12 15 15 14 15 14 12 14 15 14 12

Gtr. I

1/2 1/2 1/2 1/2

\*\* *f*

(Gtr. I out)

w/delay-----

4 7 9 7 9 7 5 7 0 7 9 7 9 7 5 7

\*\*Vol. swell

N.C.(E5)

The more\_ I search,\_\_\_\_\_ the more\_ my need\_\_\_\_\_ for\_\_\_\_\_ you.\_\_\_\_\_

(Gtr. III)

12 14 12 16 14 12 14 12 14 12 14

The more\_ I bless,\_ the more\_ I bleed\_ for\_

14 14 | 12 14 12 15 12 14 12 11 12 11 14

D5 B5  
Gtrs. I & II

⑤ open  
A B5

you. You make me smash the clock\_ and feel.\_ I'd rath - er die be - hind\_ the wheel.\_

9 | 7 | 10 7

A5

⑥ 3fr.  
G A5

Time was nev - er on\_ my side,\_ so on I wait my whole\_ life - time.\_

8 9 | 8 9 10 8 9 7 9 8 10



Chorus  
w/Rhy. Fig. 1 (2 times)  
N.C.(E5)

(D) (E5) (D)

Out - law of \_\_\_\_ torn. \_\_\_\_ Out-law...

(E5) (D)

Out - law of \_\_\_\_

Gtr. III

Rhy. Fig. 2 (Gtrs. I & II)

P.M. ----- P.M. ----- P.M. -----

(end Rhy. Fig. 2)

w/Rhy. Fig. 2  
(E5) (D)

\_\_\_\_ torn. \_\_\_\_ And I'm torn.

Gtr. III

Bridge  
2nd time Gtr. II substitute Rhy. Fill 2  
D5 E5 D5 A5 G5 A5 G5 A5 G5 D/F# G5

And if I close my mind in fear, please pry it open.

(Hear me.)

\*Gtr. III

7 9 9 7 8 7 9 8 7 | 7 7 7 7 10 7 7 10 10

Rhy. Fig. 3 (Gtrs. I & II)

7 9 9 7 8 7 9 8 7 | 7 7 7 7 10 7 7 10 10

\*Play w/ variations ad lib on D.S.

D5 E5 D5 A5 G5 A5 G5 A5 G5 D/F#

And if my face becomes sincere, be ware.

(See me.)

9 9 7 8 7 9 9 | 7 7 7 10 10 10 8

(end Rhy. Fig. 3)

P.M. ....

7 9 9 7 8 7 9 8 7 | 7 7 7 7 10 7 7 10 10

Rhy. Fill 2 (Gtr. II)

8va -----

Full

sl. loco

Full

12 (12) sl.

7 9 9 7 8 7 9 8 7 | 7 7 7 7 10 7 7 10 10

w/Rhy. Fig. 3

D5 E5

D5 A5 G5 A5

G5 A5

G5 D/F# G5

(Hold me.) And if I start to come un - done, stitch me to - geth - er.

Gtr. III

9 9 7 8 7 9 9 7 10

D5 E5

D5 A5 G5 A5

G5 A5

G5

D/F#

To Coda

(Save me.) And if you see me strut, re - mind me of what left this out - law torn.

12 14 12 11 14 12 14 12 11 14 12

⑥ open

Rhy. E  
Fill 1  
(Gtrs. I & II)

(end Rhy. Fill 1)

(Gtr. II out) w/Fill 1  
N.C.

(Gtr. I out)

12 14 15 12 12 15 12 15 12 15 12

14 14 15 12 15 12 15 12 15 12

Interlude

N.C.(E5)

Gtr. III

14 12 14 12 12 14 12

Gtr. I

Full

Full

\* < mp

w/delay

< sim. <

< <

sl.

<

<

<

<

<

<

<

<

sl.

Full

Full

\*Vol. swell

sl.

sl.







w/Rhy. Fig. 2 (2 times)

(E5)

15ma

8va

\*TAB numbers higher than 24 are imaginary fret positions located past fretboard. Pitches shown are approximate (next 2 bars only).

(E5)

loco

Full

Full

(D)

D.S. al Coda

(cont. in Rhy. Fill 2)



Coda  
 ⊕ w/Rhy. Fill 1 (Gtr. I)  
 E5

w/Fill 1  
 pick  
 slide  
 w/wah

(Gtr. I out)

Gtr. II

torn.

8va ----- loco

14 14 16 17 14 17 15 14 17 12 15 14 16 12 14 14 12 12 14 14 12 14 12

Rhy. Fig. 4  
 E5

w/Rhy. Fig. 4 (4 times)

Gtr. III

mp

\*  $\text{<}$

P.M. -----

12 12 12 12 12 12 12 12 12 12 12 12

Gtr. I

Full

\*\*  $\text{<}$  mp w/delay

$\text{<}$  sim.  $\text{<}$   $\text{<}$   $\text{<}$

Full

sl.

7 5 7 5 7 (7)

\*Vol. swell \*\*Vol. swell

sl.

Outro  
 w/Rhy. Fig. 4 (4 times)  
 E5

P.M. -----

16 16 16 7 10 9 7 8  
 12 14 17

Full

Full

grad. bend

Full

Full

f

sl. sl. sl. sl.

7 5 7 5 7 0 10 12 0 10 12 0 10 12 0 10 12 10 12 10

sl. sl. sl. sl.

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first two measures. The fretboard diagram below shows fingerings: 10, 7, 7, 9, 7, 8.

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The fretboard diagram below shows fingerings: 0, 10, 12, 0, 10, 12, 0, 10, 12, 0, 10, 12, 12, 12, 10, 0, 10, 12, 0, 10, 12, 0, 10, 12, 0, 10, 12, 10, 12, 10.

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The fretboard diagram below shows fingerings: 10, 10, 10, 8, 10, 10, 8, 10, 10, 10, 10, 7, 10.

Musical notation system 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The fretboard diagram below shows fingerings: 0, 10, 12, 0, 10, 12, 0, 10, 12, 0, 10, 12, 12, 12, 10, 0, 10, 12, 0, 10, 12, 0, 10, 12, 0, 10, 12, 10, 12, 10. Includes the instruction: \*Wah off.

Musical notation system 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The fretboard diagram below shows fingerings: 12. Includes the instruction: (Gtr. III out).

Musical notation system 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The fretboard diagram below shows fingerings: 0, 10, 12, 0, 10, 12, 0, 10, 12, 0, 10, 12, 12, 12, 10, 12, 10, 10, 12, 0, 10, 12, 0, 10, 12, 0, 10, 12, 10, 12, 10. Includes the instruction: (Gtr. I).

[illegible][illegible]



[illegible]

\*Throughout Rhy. Fig. 6, play only lowest note of chord when P.M. is indicated.

F#5 G5 (end Rhy. Fig. 6)

w/Rhy. Fig. 6 (5 times)  
E5 F5

12 12 12 12 12 15 15 15 15 15 12 12 12 12 12 12 12 12

7 6 9 7 9 10 9 7 10

The musical score for "The Wind" by John Williams is presented in two systems. The piano part is in G major, 2/4 time, and includes dynamics like "P" (piano) and "P sl." (piano, sostenuto). The tuba part is in G major, 2/4 time, and includes dynamics like "Full" (full). The score is divided into two systems, each with a piano and tuba staff.

F#5 G5 E5 F5

(Gtr. IV out)

F#5 G5 E5 F5

Gtr. III

F#5 G5 E5 F5





# ONE

Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Words and Music by  
James Hetfield and Lars Ulrich

Moderately slow, freely

Intro (Battlefield sound effects) Esus2 Eb Esus2 Eb

\*Gtr. I

(approx. 23 sec.)

w/fingers

mp

\*Orchestra arr. for gtr.

\*\*Vol. swell

A♭+

p

pp

w/pick

trem. pick

mp

A tempo ♩ = 108

Gtr. I

Bm

Gmaj7(no3rd)

Bm

Gmaj7(no3rd)

Bm

Rhy. Fig. 1 (Gtr. II)

mp

let ring throughout  
clean tone

D/A

Gmaj7(no3rd)

N.C.

w/Rhy. Fig. 1

Bm

Gmaj7(no3rd)

(end Rhy. Fig. 1)

Gtr. III

Full

clean tone

Full

P

P



Bm

Gtr. II substitute Rhy. Fill 1  
Gmaj7(no3rd) *sl.*

Bm

(Resume Rhy. Fig. 1)  
D/A

*loco* P

P P P *sl.*

12 14 10 9 *sl.* 17 14 17 15 14 17 15 14 15

P P P *sl.* 0 0

7 6 7 9 7 9 11 9 11 12 12 11 0 9 7 7 8 10 7 7 8 7 7 7 9 10 12 10 9 12 9

Gmaj7(no3rd)

Gtr. II substitute Rhy. Fill 2  
N.C.

Bm

Gmaj7(no3rd)

H P Bm

16 14 14 15 14 17 15 14 15 14 16

1/2 1/2

Gtrs. II & III

let ring throughout

9 10 12 14 14 14 2 4 2 0 0 4 0 4 0 4 4 0 2 4 2 0 0 4 0

Rhy. Fill 2 (Gtr. II)

*sl.* P

*sl.* P

0 2 2 2 0 2 5 5 4



Gmaj7(no3rd) Bm D/A H P Gmaj7(no3rd)

E5 Gtr. I F#5 G5 A5 Dsus4 G Fsus2

Gtr. II Riff A (Gtr. II) H P H P

*let ring throughout*

Gtr. III Riff A1 (Gtr. III) H P

Em Dsus4 G F#sus2 Em N.C.

16 16 14 15 15 15 13 13 13 12 12 12 13

H P sl. let ring throughout HP HP (end Riff A)

7 9 0 9 9 5 0 5 7 0 7 7 0 5 4 0 3 0 4 0 3 0 0 8 10 0 10 10 0 7 9 3

sl.

H sl. HP H (end Riff A1)

4 5 4 0 2 3 3 5 3 5 3 5 4 2 2 4 4 5 4 2 0

1st Verse Bm Gmaj7(no3rd) Bm Gmaj7(no3rd) D5/A

I can't re-mem-ber an - y - thing, I can't tell if this is true or dream.

Gtr. I

10 10 10 9 10 9 10 9 9 7

Rhy. Fig. 2 (Gtrs. II & III)

2 4 2 0 0 4 0 3 4 0 4 4 0 2 4 2 0 0 4 0 3 4 0 5 5 sl.

Bm D/A Gmaj7(no3rd) N.C.

Deep down in-side I feel to scream, — this ter - ri - ble si - lence stops me.

9 7 7 9 7 6 9 6

(end Rhy. Fig. 2)

2 4 2 0 0 4 0 0 4 0 0 4 4 0 3 3 0 2 2 2

w/Rhy. Fig. 2  
Bm Gmaj7(no3rd) Bm Gmaj7(no3rd)

Now that the war is through — with me, — I'm wak-ing up, I can - not — see

Gtr. I

6 7 6 9 7 6 9 7 9

Bm D/A Gmaj7(no3rd) N.C.

that there's not much left to me. — Noth - ing is real but pain — now!

7 7 7 9 7 6 7 6 9 6 7 7 6 7 9



G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 N.C.

Hold my breath as I wish for death. \_\_\_\_\_ Oh please, God, wake

4 2 3 2 4 2 3 3 4 2 4 2 8 9 5 6

Rhy. Fig. 3 (Gtrs. I & II) (end Rhy. Fig. 3)

*f* w/dist. P.M.-----1 P.M.-----4

5 2 4 2 5 4 4 2 4 6 4 2 3 4

w/Riffs A & A1 Dsus4 G F#sus2 Em Dsus4 G

me. \_\_\_\_\_

Gtr. I

*sl.* *sl.* *sl.*

10 7 10 12 10 12 10 9 10 9 0 10 12 14 12 12 12 14 16 15 15

2nd Verse w/Rhy. Fig. 2 (2 times)

F#sus2 Em N.C. Bm Gmaj7(no3rd)

Back in the womb it's \_\_\_\_\_ much too real. \_

*P* *P*

15 13 13 13 15 13 13 14 3 2

Bm Gmaj7(no3rd) Bm

In pumps life that I must feel, but can't look for - ward

P

P

4 3 3 2 3 5 7 7 8 7

D/A Gmaj7(no3rd) N.C.

to re - veal, look to the time when I'll live.

\*Gtr. IV Gtr. IV

Gtr. I (Gtr. I out)

\*\*

7/7 7 9 9 10 9 7 10 8 10 7 9

\*Orchestra arr. for gtr.

\*\*Gtr. IV to left of slash in TAB.

Bm Gmaj7(no3rd) Bm

Fed through the tube that sticks in me, just like a war - time

(Gtr. IV out) Gtr. I

10 9 6 7 9 7 8 10 7 9 10 9 7

Gmaj7(no3rd) Bm D/A

nov - el - ty; tied to ma-chines that make me be.

7 7 9 7 7 9 7 6

N.C.

Cut this shit off from me! Hold my breath as I wish for death. Oh please, God, wake

Dsus4

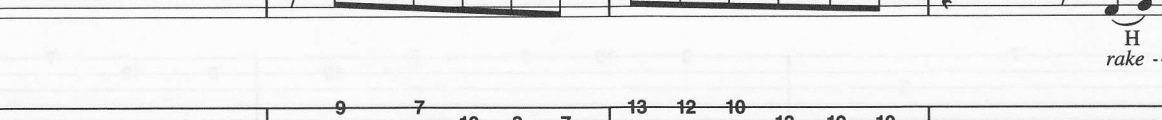
G

Fsus2

Em

me. \_\_\_\_\_ Please, God, wake\_\_\_ me.

Gtr. I



The guitar solo is written on a single staff in treble clef, key of D major (two sharps), and 3/4 time. It consists of four measures. The first measure has a quarter rest. The second measure contains a descending eighth-note scale: D5, C#5, B4, A4, G4. The third measure contains an ascending eighth-note scale: G4, A4, B4, C#5, D5. The fourth measure contains a descending eighth-note scale: D5, C#5, B4, A4, G4, followed by a quarter rest. Below the staff, a fretboard diagram shows the fingerings for the solo. The first measure has a 10 on the D string and a 7 on the G string. The second measure has a 9 on the D string and a 7 on the G string. The third measure has a 10 on the D string and an 8 on the G string. The fourth measure has a 13 on the D string and a 10 on the G string. The final measure has a 4 on the D string and a 5 on the G string.

H  
rake -----1

10 9 7 10 8 7 13 12 10 13 12 10 4 5 4 3 7

Gtr. III

Gr. III

Measures 1-4 of the musical score for guitar III. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody features various articulations like slurs, accents, and breath marks (H, P). The fretboard diagram below shows fingerings for each measure.

Fretboard diagram (fingering):

Measure 1: 0, 2, 3, 3

Measure 2: 5, 4, 5, 4, 2, 5

Measure 3: 3, 3, 5, 5, 7

Measure 4: 4, 5, 4, 7, 10, 7, 7

Dsus4

G

Fsus2

Em



w/Riff A (1st 3 bars only)

Dsus4

G

Fsus2

10 10 10 10 10 10

10 7 9 9 7

17 17 15 14 15 14

15 15 14 15 17 19 17 15 19 17 15 19 17 15 19 15 17 19 15

w/Rhy. Fill 3  
Em7

w/Riff A (1st 4 bars only)  
Dsus4

G

7 8 10 8

12 12 13 12 14 12

15 17 15 15

13 13 13 13 12 12

Rhy. Fill 3 (Gtr. II)

7 7 7 7 7 7

13 13 13 13 12 12

Fsus2 8va----- Em

18 17 18 17 16 14 16 17 19

8va----- loco sl. trem. pick 3 sl. 8va-----

sl. 19 24 21 19 24 21 19 21 21 18 15 18 18 16 13 16 16 13 10 9 12 sl. 4 7 9 6 8 7 5 7 5 1 1 1 22 sl.

G5 A5 B5 A5 G5 F#5 G5 A5 B5 C#5 B5 A5 B5 C#5

Now the world is gone, I'm just one. Oh God, help me.

loco

Gtrs. II & III loco

f P.M.----- P.M.-----

(w/dist.)

15 17 19 17 14 14 14 14 14

5 2 4 2 5 4 5 2 4 6 4 2 4 6 3 0 2 0 3 0 2 4 2 0 2 4

G5 A5 B5 A5 G5 B5 G5 A5 B5 C#5 B5 A5 B5 C#5 G5 A5 B5 A5 G5 F#5 B5

Hold my breath as I wish for death. Oh please, God, help me. Help me!

P.M.----- P.M.----- P.M.-----

12 14 15 14 12 14 15 12 12 17 12 15 14 15 12 15 12 12 12 12 11 11

5 2 4 2 5 4 5 2 4 6 4 2 4 6 3 0 2 0 3 0 2 4 2 0 2 4

Am Gtr. I

G B5 C5

Gtr. II

*sl.*

Rhy. Fig. 4 (Gtr. III)

(end Rhy. Fig. 4)

P.M. P.M. P.M.

\*w/Rhy. Fig. 4 (3 times)

Am Gtr. I

G B5 H H H P H H

Gtr. II

*sl.*

\*w/slight variations ad lib



C5 Am G

12 13 13 15 13 15 17 15 17 15 13 17 17 14 15 15 13

Gtr. II

9 12 9 7 5 7 9 9 7 9 12 12 12 12 10 10 10

B5 C5 Am

12 13 12 13 12 13 12 13 12 13 15 12 15 12 15 12 15 12 12 14 14 15 12 15 13 12 14 14 11

4 X 4 X 4 5 5 5 5 (5) 9 9 9 7 9 12 7 7 5 7 10

G B5 C5

12 12 13 13 12 12 13 12 13 12 13 12 12 13 13 15 12 15 12

12 12 12 16 16 16 16 16 16 16 17 17 X

Em Gtr. I D B5 C5

7 9 7 7 7 7 9 10 10 9 9 10 10 7 10

Gtr. II

5 5 5 5 4 4 4 4 4 4 4 4 5 3 3 5

sl. P.M. P.M. P.M. P.M.

Gtr. III

9 9 9 9 4 4 4 4 4 4 4 4 5 3 3 5

sl. P.M. P.M. P.M. P.M.

E5 D B5

7 9 7 7 7 7 9 10 10 9 9

7 7 7 5 7 5 5 7 5 7 5 4 5 4 5 4 5 5 4 5 4 5

sl. 1/2 3 H P sl. P P P.M. H P P.M.

9 9 9 9 4 4 4 4 4 4 4 4 5 3 3 5

sl. P.M. P.M. P.M.

C5

E5  
Gtrs. I & IV

Gtr. I

C/E

Gtr. IV

(Gtr. IV out)

\*

10 10 7 10 4 3 3 5 3 5/5 3

sl. P sl. 1/2 1/2 1/2 1/2 1/2

7 5 4 5 4 2 4 1/2 1/2 1/2 1/2 1/2

sl. P sl.

P.M. P.M.

3 3 3 0 0 2

\*Gtr. I to left of slash in TAB.

Gtr. I

7 8 7 10 7 7 7 7 7 8

Gtrs. II & III

3 3 3 3 3 3 3 3

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



First system of musical notation, including a treble staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a sequence of notes and rests. Below the staff are two lines of tablature, with numbers 7, 8, and 10 indicating fret positions.

Second system of musical notation, including a treble staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a sequence of notes and rests, with triplets indicated by a '3' over a bracket. Below the staff are two lines of tablature, with numbers 0, 2, and 3 indicating fret positions.

Third system of musical notation, including a treble staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a sequence of notes and rests, with triplets indicated by a '3' over a bracket. Below the staff are two lines of tablature, with numbers 8, 9, and 10 indicating fret positions.

Fourth system of musical notation, including a treble staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a sequence of notes and rests, with triplets indicated by a '3' over a bracket. Below the staff are two lines of tablature, with numbers 0, 2, and 3 indicating fret positions.

Bridge section, starting with a treble staff and a key signature of one sharp (F#). The staff contains a sequence of notes and rests, with a common time signature (C). Below the staff are two lines of tablature, with numbers 0, 7, 10, 8, 8, 8, 7, 0, 0, 0, 10, 8, 8, 8, 7, 0, 0, 0 indicating fret positions.

Lyrics: Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror!

Rhy. Fig. 5 section, starting with a treble staff and a key signature of one sharp (F#). The staff contains a sequence of notes and rests, with triplets indicated by a '3' over a bracket. Below the staff are two lines of tablature, with numbers 0, 2, and 3 indicating fret positions.



Gtr. I

17 17 17 17  
14 14 14 14

Gtr. II

12 12 14 7 7 7 4  
10 10 12 5 5 0 0 5 2  
sl. sl.

Gtr. III

9 9 10 7 7 7 4  
7 7 8 5 5 0 0 5 2  
sl. sl.

w/Rhy. Fig. 5  
E5 F5

Land - mine has tak - en my sight, tak - en my speech, tak - en my hear - ing,

Gtr. I

12 14 12 14 12 12 14 12 14 12 12

E5 F5

tak - en my arms, tak - en my legs, tak - en my soul, left me with life in

loco

12 14 12 14 12 12 14 12 14 12 12



Double time ♩ = 216

E5

F5

hell!

Rhy. Fig. 6 (Gtrs. II & III)

(end Rhy. Fig. 6)

P.M.

P.M.

w/Rhy. Fig. 6 (3 times)

E5

F5

E5

F5

E5

F5

No.

No.

N.C. (E5)

Gtr. I

sl.

sl.

Rhy. Fig. 7 (Gtrs. II & III)

(end Rhy. Fig. 7)

P.M.

No, no, no, no, no!

17 13

Rhy. Fig. 8 P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

w/Rhy. Fig. 6 E5 Play 4 times F5 w/Rhy. Fig. 7 N.C.(E5)

12 13 12 13 12 13 12 13 12 13 12 13

w/Rhy. Fig. 8 Oh please, God, help me.

12 13 12 13 12 13 12 13 12 13 12 13

Guitar solo  
w/Rhy. Fig. 6 (4 times) (Gtr. II)  
E5

F5

Gtr. I

12

Gtr. III  
8va

\*TP P TP H TP P TPH TP P TP P TPH TPH TP H TP P TPH TPH TP H TP P TPH TP P

TP P TP H TP P TP H TP P TP P TP H TPH TP H TP P TPH TP H TP H TP P TPH TP P

19 15 12 19 12 15 19 15 12 19 12 15 19 15 12 19 12 15 19 12 15 20 12 15 20 15 12 20 12 15 20 12 15 20 15 12 20 12 15 20 15 12

\*Tap w/edge of pick.

E5

15

TP P TPH TP P TPH TP P TPH TP P TPP TP P TPH TP P TPP TP H TPP TPP

TP P TPH TP P TPH TP P TPH TP P TPP TP P TPH TP P TPP TP H TPP TPP

19 15 12 19 12 15 19 15 12 19 12 15 19 15 12 19 12 15 19 15 12 20 15 12 20 12 15 20 15 12 20 15 12 20 12 15 20 15 12 20 15 12

E5

13

12

TP P TPH TP H TPH TPH TPH TPH TPH TP P TPH TP P TPH TP P TPH TP H TPH

TP P TP H TP H TP H TPH TPH TPH TPH TP P TPH TP P TPH TP P TPH TPH

17 13 10 17 10 13 17 10 13 17 10 13 17 10 13 17 10 13 18 13 10 18 10 13 18 13 10 18 10 13 18 13 10 18 10 13 18 10 13 18 10 13







w/Rhy. Fig. 11  
G5

F5

Gtr. I

17 19 20 20

14 16 17 17

Gtr. III

P.M. .... 1/4 P.M. .... 1/4 P.M. .... 1/4 P.M. .... 1/4

17 17 15 15 17 17 15 15 17 17 15 15 17 17 15 17

G5

F5

H H H H H H P

15 17 19 17 18 20 18 20 22 20

P.M. .... 1/4 P.M. .... 1/4

17 17 15 15 17 17 15 15 17 15 15 18 15 18 15

Rhy. Fig. 11 (Gtr. II)

P.M. .... 1/4 P.M. .... 1/4

3 3 3 3 1 1 1 1 1 1 3 3



N.C. *loco* (Gtr. I out)

8va

Full Full Full

Gtrs. II & III *loco*

P.M.

18 15 18 15 18

3 3 3 3 3 3 3 5 5 5 5 5 4 4 4 3 3 3 2 2 2

4th time w/Fill 1  
E5  
Gtrs. II & III

Play 4 times  
F5 N.C.

P.M.

0 0 0 0 0 0 2 0 0 0 0 0 0 2 0 0 0 3 0 0 0 0 0 0 5 5 5 5 5 4 4 4 3 3 3 2 2 2

N.C.  
Riff B1 (Gtr. III)

P *sl.* P *sl.* P *sl.* P *sl.*

(end Riff B1)

8 8 8 7 7 10 10 10 8 9 12 12 12 10 12 10 8 10 10 8 7 8 8 7 5 7 7 5 3 5

Riff B (Gtr. II)

P *sl.* P *sl.* P *sl.* P *sl.*

(end Riff B)

9 9 9 7 7 7 7 9 8 8 8 7 8 7 5 7 7 5 3 5 5 3 2 3 3 2 0 2

Fill 1 (Gtr. I) (Gtr. I out)

*mf* *f*

12 10 10 12 10 13

Gtr. I

Gtr. III

Gtr. II

w/Riffs B & B1 (both 2 times)

Gtr. I

(Gtr. I out)

Outro  
E5

Please, God, help me.\_\_\_\_\_ Hey! Hey! (end Fill 2)

Gtr. III

P sl. P P (cont. on lower staff) Fill 2 (Gtr. I)

Gtr. II

P sl. P P

1/2 Full

Rhy. Fig. 12 (Gtrs. II & III) (end Rhy. Fig. 12)

P.M. P.M.

w/Rhy. Fig. 12 and Fill 2 (both 3 times)

E5 F5 E5 F5 E5 F5

Hey! Hey! Hey! Hey!

G5  
Gtrs. II & III

E5

P.M. ....1 P.M. ....1 P.M. ....1 P.M. ....1 P.M. ....1 P.M. ....1

Gtr. I

F5 G5

9 10

Gtrs. II & III

3 P.M. ....1 P.M. ....1 P.M. ....1 P.M. ....1 P.M. ....1

E5 F5 E5 F5

Hey! Hey! Hey! Hey!

7 9 9

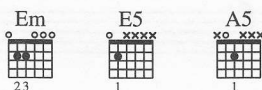
P.M. ....1 P.M. ....1





# ENTER SANDMAN

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Moderately ♩ = 126

N.C.  
\*Gtr. I  
*mf* *sl.*  
Intro  
w/Riff A (10 times)  
Gtr. I  
Gtr. I  
*mf* Gtr. II Riff A  
*clean tone*  
*sl.*  
\*Gtr. III  
*sl.*  
\*Orchestra arr. for gtr.

Em  
+  
Gtr. IV  
*dist. tone \*w/wah*  
*sl.*  
*sl.*  
\*o = open (toe up);  
+ = closed (toe down)

E5  
(wah off)  
(Gtr. III out)  
Gtr. II  
*dist. tone*

Gtr. I

*f*

15 17 14 15 19 20 18 19 15 17 14 16

P.M. ----- *sl.* P.M. ----- *sl.* P.M. ----- *sl.* P.M. ----- *sl.*

0 0 0 0 0 0 7 *sl.* 0 0 0 0 0 0 7 *sl.* 2 0 0 0 0 0 0 7 *sl.* 0 0 0 0 0 0 0 7 *sl.*

A5 E5

13 12 15 14 12 11 12 11 13 14 11 12 14 12 11 12 15 14 15 14 12 11 13 15 14

P.M. --- *sl.* P.M. ----- *sl.* P.M. --- *sl.* P.M. ----- *sl.* P.M. --- *sl.* P.M. ----- *sl.* P.M. ----- *sl.*

0 0 7 *sl.* 6 0 0 0 0 3 0 0 7 *sl.* 6 0 0 0 0 3 0 0 7 *sl.* 6 0 0 0 0 3 0 0 0 2 0 2 0

⑤ lfr. B $\flat$  A5 E5 ⑤ lfr. B $\flat$  A5 E5 ⑤ lfr. B $\flat$  A5 E5 ⑤ lfr. B $\flat$  A5 E5

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* P P P P H H

9 15 11 10 9 15 11 10 9 15 11 10 15 14 12 15 14 12 11 12 11 12

Rhy. Fig. 1

P.M. P.M. P.M. P.M.

2 7 *sl.* 6 5 0 2 2 7 *sl.* 6 5 0 2 2 7 *sl.* 6 5 0 2 2 7 *sl.* 6 5 0 2



(cont. in notation)

Yeah...

P P P P H H

P P P P H H

13 14 13 14 12 11 15 14 12 15 14 12 11 12 11 12 13 14 13 14 12 11 14 14 15 12

P.M. P.M. P.M. P.M.

2 7 6 5 0 2 2 7 6 5 0 2 2 7 6 5 0 2 2 2 2 2 2 2 2 2 2 2

sl. sl. sl. sl.

N.C. E5 N.C. E5 N.C. G5 F#5 G5 F#5 E5

Oh, yeah. Let loose, man.

8va

14 12 15 14 15 14 12 15 14 17 15 14 12 15 14 17 15 19 22 19 17 19 17

Rhy. Fig. 2 (Gtrs. II & IV)

(end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

2 7 6 5 0 2 2 7 6 5 0 2 2 7 6 5 0 5 0 4 0 4 5 4 2 0

sl. sl. sl. sl.

w/Rhy. Fig. 2

loco N.C. E5 N.C. H E5 N.C. G5 F#5 G5 F#5 E5

1st Verse

N.C. F5 N.C. F5 N.C. G5

Say your prayers, lit - tle one. Don't for - get, my son, to in - clude ev - 'ry - one.

Rhy. Fig. 3 (Gtrs. II & IV)

P.M. P.M. P.M.

F#5 G5 F#5 E5 N.C. F5 N.C. F5

I tuck you in, warm with - in, keep you free from sin

Gtr. I

sl.

15 17 15 15 14 17 15 13 12

P.M. P.M.

### Pre-chorus

N.C. G5 F#5 G5 F#5 N.C.

till the sand-man, he comes, ah. Sleep with one

sl.

15 17 15 15 14 17 15 13 14

[illegible]

(end Rhy. Fig. 4)

4 2 3 2 4 2 4 2 3 2 4 2 14 *sl.*



Chorus

F#5

B5

F#5

B5

F#5

B5

E5

Ex - it: light. (Spoken:) What is it? (Audience:) (En - ter: night.)

H sl.

sl.

Gtr. I

\*P.M.-----1  
Rhy. Fig. 5B (Gtr. IV)

H sl.

sl.

Rhy. Fig. 5

(Gtr. IV cont. on upper staff)

(end Rhy. Fig. 5) Rhy. Fig. 5A (Gtr. II)

\*P.M. applies to Gtr. IV only.

F#5

B5

E5

G5

F#5

G5

F#5

E5

Take my hand.

We're off to nev - er - nev - er land.

\*P.M.-----1

(end Rhy. Fig. 5B)

(end Rhy. Fig. 5A)

P.M.-----1

sl.

\*P.M. applies to Gtr. IV only.

sl.

N.C.      E5      N.C.      E5      N.C.      G5      F#5      G5 F#5 E5

\_\_\_\_ Yeah, yeah.\_\_\_\_

Gtr. III

Gtr. I

Gtr. I

22

—

Gtr. IV substitute Fill 1

N.C.

(Gtr. III out) Gtr. I

N.C.

E5

N.C.

G5

F#5

G5 F#5 E5

### 2nd Verse

w/Rhy. Fig. 3 (Gtr. II)

N.C.

F5

w/Rhy. Fig. 3 (last 7 bars only) (Gtr. IV)

N.C.

F5

N.C.

G5

Some-thing's wrong. Shut the light. Heav - y thoughts to - night,\_\_\_\_\_ and they aren't of Snow White.\_\_\_\_\_

Fill 1 (Gtr. IV)

*w/wah*

(wah off)

P.M.-----

Gtr. IV substitute Fill 2

F#5 G5 F#5 E5 N.C. F5 N.C. F5

Dreams of war, dreams of liars, dreams of drag-on's fire

12 15 12 15 12 14 12 14 12 15 12 14 14 14 14 14 14 14 14 14 12 14 14 12 14

Half time feel

Pre-chorus

w/Rhy. Fig. 4

N.C. G5 F#5 G5 F#5 N.C.

and the things that will bite, yeah. Sleep with one

Riff B

8va

14 14 14 14 14 14 12 14 12 15 12 17 14 17 14 17 13/14 17 14 15 17 15 14 17

(end half time feel)

eye o - pen, grip - ping your pil - low tight.

(end Riff B)

8va

14 17 14 14 17 13/14 14 14 15 15 14 15 17 14 17 14 14 17 13/14 17 14 15 17 15 14 17 14 14 17 13/14 14 14 15 15 14 15 17

Fill 2 (Gtr. IV)

w/wah (wah off) sl.

P.M. P.M.

14 X X X X X 14 14 (14) 0 0 0 0 0 3 1



## w/Rhy. Figs. 5A &amp; 5B

F#5 B5 E5 G5 F#5 G5 F#5 E5  
 Take my hand. We're off to nev - er - nev - er land.  
 (end Riff C)  
 (Gtr. I out)  
 12 9 10 7 11 9

Gtr. II 

[illegible]

Gtr. IV

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first part of the melody is marked 'N.C.' (No Chords) and consists of a series of eighth notes, each with a 'Full' (forte) dynamic marking. This is followed by a half note marked 'E5' and 'Full'. The second part of the melody is marked 'N.C.' and consists of a series of eighth notes, each with a 'H P' (Half Note, Piano) dynamic marking. This is followed by a half note marked 'E5' and 'sl.' (sostenuto). The second system consists of two staves. The top staff continues the melody from the first system, with a 'Full' dynamic marking on the first eighth note, followed by a series of eighth notes marked 'H P'. The bottom staff provides a harmonic accompaniment, starting with a series of eighth notes marked 'Full' and '12', followed by a series of eighth notes marked 'H P' and '15'. The score is written in a clear, legible font, with dynamic markings and articulation symbols clearly visible.

w/last bar of Rhy. Fig. 3 (Gtr. II)

8va----- N.C. G5 F#5 G5 F#5 N.C.

17 14 15 14 17 22 17 22 17 15 19 15 17 15 19 15 17 15 21 18 0 21 17 21 18 17 22 (22)

## Half time feel

w/Rhy. Fig. 4 (1st 2 bars only) (Gtr. II)

*loco*

The musical score is divided into two systems. The first system consists of a treble clef staff with notes and a bass clef staff with fret numbers. The second system consists of a treble clef staff with notes and a bass clef staff with fret numbers. The score includes various musical notations such as '1/2 Full', 'H', 'sl.', 'Gtr. I', and 'Gtr. II'.

\*Gtr. I to left of slashes.

\*\*P.M. applies to  
Gtr. II only.

w/Rhy. Fig. 5 (Gtr. II)  
F#5 Full B5 Full F#5 Full B5 Full F#5

(end half time feel)

Full Full Full Full

sl.

7 9 7 9 7 9 7 9 7 9 7 5 7 5 7

16 14 16 14 14 16 14 16 14 14 16 14 16 14 16

sl.

Gtr. I

14

16 17 16 14 16 14

2 2 3 2 0 2 0

w/Rhy. Fig. 5A (1st 2 bars only)

Full Full B5 Full E5 Full

1 1 1 1 1 1 1 1

sl.

8va P P P P

trem. bar

Full Full Full Full

16 17 16 17 17 16 17 16

17 16

sl.

24 21 22 24 21 22 24 21 22 22 21 24 21 22 21

2 sl.

P H H

3 3

P H H

12 11 14 11 12 14 12 14 12

14 12 14 14 14

N.C. 8va

Full Full 1½

sl.

loco P P P

Full

1 1 1 1 1

trem. bar

Full Full Full 1½

22 22 22 22 22 24 24

sl. (24)

P P P

10 8 7 9 9 7 9 9 7 5 7

P

5 7

5 7

H

Gtr. I

Gtr. I

(Gtr. II out)

Gtr. II \*P.M.

12

14 14 14 12 12

14

0 3 0 5 0 7 0 0

\*P.M. applies to Gtr. II only.



Put your hands to - geth - er.

A.H. (8va)

trem. bar H

(Gtr. IV out) 2

trem. bar (wah off)

A.H.

0 4 (4) 5 4 0 2 2 2 2 2 2 0

H A.H. pitches: F# F#

Gtr. I

Gtr. II

mf clean tone

14 12 14 14 14 12 14 12 14 14 7

N.C.

w/Riff A (6 times)

(Spoken:) Now I lay me down to sleep. Pray the Lord my soul

(Child:) Now I lay me down to sleep.

(Gtr. I)

Gtr. I

(Gtr. II)

0 7 5 6 5 7 14 0 12 12 15 14 14 14

to keep. Pray the Lord my soul to keep. If I die before I wake, If I die before

12 12 15 14 14 14 14 14 14 14 14 14 14 12 14 14 12 14

w/1st bar of Rhy. Fig. 4 (4 times) (Gtr. II)  
N.C.

pray the Lord my soul to take. pray the Lord my Hush, lit - tle ba - by. Don't

I wake, soul to take.

Gtr. I

Gtr. II

14 14 14 14 14 12 12 15 12 15 12 14 12 14 12 15 14 16 16 16 16 16 16

7 5 6 5 7 2

say a word. And nev - er mind that noise you heard.

16 16 16 14 16 16 14 16 16 16 16 16 16 14 14 17 14 17 14 16 14 16 14 17

w/Rhy. Fig. 4 (Gtr. II)  
w/Riff B

It's just the beasts un - der your bed, ah, in your clos - et, in your head.

Chorus  
\*w/Rhy. Fig. 5  
w/Riff C

F#5 B5 F#5 B5 F#5 B5 E5

Ex - it: light. Come on. (Audience:) (En - ter: night.)

\*Resume *f* and dist. tone.

w/Rhy. Fig. 5

F#5 B5 E5 F#5 B5 F#5 B5 F#5

Grain of sand, ah. Ex - it: light.

Gtr. I

12 14 11 14 11 14 12 14

w/Rhy. Figs. 5A & 5B

B5 E5 F#5 B5 E5

En - ter: night. Take my hand. Oo, we're

H P

14 13 12 11 11 10 12 13 12 11 12 14 12 11

G5 F#5 G5 F#5 E5

off to nev - er - nev - er land. Yeah,

w/Rhy. Fig. 7 (7 times)

Gtr. II

mf Rhy. Fig. 7 (Gtr. I)

Gtr. IV Fdbk.

Gtr. IV Fdbk.

12 9 12 11 10 10

hey, hey.

(cont. on lower staff)



(Gtr. II out) N.C.

Gtr. I

*mp*

17

14

Gtr. IV

Fdbk. (8va)

Fdbk.

Fdbk.

Fdbk.

(Gtr. IV out)

(2)

N.C.

Gtr. I

*mf*

Fdbk. pitch: A

5 4 5 2 3 4 3 2 5

5 4 5 2 3 4 3 1 2 3 2 4 5

E5

Gtr. II

*f*

5 4 5 1 2 1 2 3 4 3 4 3 2 1 2 4

5 4 5 2 4 5 2 3 4 3 2 1 5 3 4

Outro

w/Rhy. Fig. 1 (4 times) (Gtr. II)

N.C.

E5

Gtr. IV

w/Rhy. Fig. 1 (2 times) (Gtr. IV)

N.C.

E5

N.C.

E5

Rhy. Fig. 8

8va

Oo!\_\_\_\_\_

Hey,\_\_\_\_ yeah.\_\_\_\_

(end Rhy. Fig. 8)

*f*

19 15 19 20 19 15 18 20

20 17 20 19 20 17 19 20

21 17 21 20 21 17 20 20

w/Rhy. Fig. 2

w/Rhy. Fig. 8 (2 times)

N.C.

E5

N.C.

E5

N.C.

G5

F#5

G5

F#5

E5

Woh,\_\_\_\_\_

yeah.\_\_\_\_\_

No,\_\_\_\_\_

whoa,\_\_\_\_\_

N.C. F5 N.C. w/Rhy. Fig. 9 (10 times) F5 N.C. F5 N.C. F5

huh. (We're off to nev - er - nev - er land.)

Gtrs. II & IV Rhy. Fig. 9

P.M. P.M. P.M. P.M.

0 7 6 5 0 0 3 0 0 7 6 5 0 0 3

sl. sl.

N.C. F5 N.C. F5 N.C. F5 N.C. F5

Take my hand, uh. We're off to nev - er - nev - er - land. (end Riff D)

Riff D (Gtr. I)

15 14 15 14 15 14 12 11 12 13 12 11 12

w/Riff D N.C. F5 N.C. F5 N.C. F5 N.C. F5

Take my hand, uh. We're off to nev - er - nev - er land.)

w/last bar of Riff D N.C. F5 w/Rhy. Fig. 10 (11 times) F5 N.C. F5 N.C. Gtr. II substitute Rhy. Fill 1 F5 N.C. F5

Uh! Uh! Uh!

Rhy. Fig. 10 (Gtrs. II & IV) Gtr. I H H

P.M. H H

0 0 0 0 0 0 0 3 15 16 17 15 16 13 15 12 15 14 13

Rhy. Fill 1 (Gtr. II)

P.M. P.M.

0 5 7 10 9 8 7 0 0 0 0 0 0 3 1

sl.

N.C. F5 (Resume Rhy. Fig. 10) N.C. F5 N.C. F5 Gtr. II substitute Rhy. Fill 1 N.C. F5

Uh! Uh! Uh!

12 15 12 15 16 13 15 16 13 15 12 15 14 13

(Resume Rhy. Fig. 10)

N.C. F5 N.C. F5 N.C. F5 N.C. F5

Uh! Uh! Uh!

12 15 12 15 12 15 15 12 15 14 13

N.C.

Gtr. I

Gtr. IV

\*P.M.

Gtr. II

P.M.

Harm.

rit.

H

rit.

H

12 15 12 13 15 16 13 15 12 15 14 13 5

7 0 0 0 0 0 0 0 0 0 0 0 5 5 4 4 3 3 3 4 4 4 5 0 0 0 0 0 0 0 5

\*P.M. applies to Gtr. IV only (next 5 bars).





A.H. (8va) Full Full

A.H. Full Full

7 9 7 9 7 9 7 9 7 5 7 5 7 5 7 5 7 13 12 14 12 14 14 12 14 14 15

A.H. pitches: F# G# F# G# F# G# F# G# sl.

In time ♩ = 140 (cont. in notation)

Full P 1/2 trem. bar (wah off) Harm.

Full P 1/2 Harm.

15 14 12 0 12 15 15 12 15 7 7 7 12

N.C. D5 N.C. E

P.M. P.M. sl.

0 2 3 2 0 3 2 0 12 13 (12/13) sl.

Gtr. I H P H P

Gtr. II \*P.M. H P H P \*P.M.

0 2 3 2 0 14 15 14 15 14 15 0 2 3 2 0 0 (6/7) sl.

0 2 3 2 0 4 5 4 5 4 5 0 2 3 2 0 0 7

\*P.M. applies to Gtr. II only (till end).